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ОДИННАДЦАТАЯ
СИМФОНΙΑ
«1905 год»

ELEVENTH
SYMPHONY
"THE YEAR OF 1905"



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Op. 103

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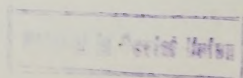
ELEVENTH SYMPHONY

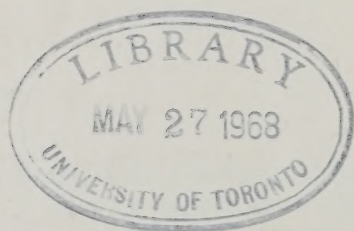
“THE YEAR OF 1905”

ДЛЯ БОЛЬШОГО
СИМФОНИЧЕСКОГО ОРКЕСТРА
FOR FULL SYMPHONY ORCHESTRA

ПАРТИТУРА
SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC
Москва 1966 Moscow





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1001
S554
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1966

ПРЕДИСЛОВИЕ

Одиннадцатая симфония «1905 год» написана Д. Шостаковичем в 1957 году к 40-летию Великой Октябрьской социалистической революции. Впервые симфония была исполнена 30 октября 1957 года в Москве Государственным симфоническим оркестром СССР под управлением Н. Рахлина.

За короткое время симфония получила огромную известность в СССР и за границей. В 1958 году она была отмечена высшей наградой — Ленинской премией.

События первой русской революции и раньше глубоко волновали Шостаковича. Композитор обращался к ним в хоровом цикле «Десять поэм» (1951), написанном на слова революционных поэтов. Этот цикл во многом подготовил появление монументального симфонического полотна, посвященного той же теме.

«1905 год» — первая симфония Шостаковича с «объявленной» программой. Если в седьмой симфонии программа подразумевалась, то здесь она декларирована названием произведения и его четырех частей (они исполняются без перерыва).

Музыка симфонии очень конкретно, с огромной выразительной силой раскрывает программный замысел. Ни одно из произведений, написанных Шостаковичем раньше, не воплощало с такой эпической мощью образ народа — угнетенного и поднявшегося на революционную борьбу с угнетателями. Одиннадцатая симфония — это народная музыкальная драма; народ здесь главное действующее лицо.

Произведению присуща глубокая демократичность, сказавшаяся

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не только в программном замысле, содержании, но и в характере музыкального языка. Автор адресует свою музыку широчайшей аудитории. Симфония не лишена плакатности, которая подчеркивает глубину и значительность образов.

Особенный интерес представляет использование Шостаковичем революционно-песенного фольклора, ставшего органическим элементом его стиля. В одних случаях мелодии революционных песен даны полностью, в простом изложении, а потом широко разработаны и трансформированы.

Именно так развивается мелодия песни «Слушай» в первой части, тема «Вы жертвою пали» — в третьей части. В других случаях композитор берет из революционных песен отдельные интонации, фразы («Беснуйтесь, тираны» и «Варшавянка» — в финале) и мастерски их разрабатывает.

Большая доступность музыки симфонии не стирает характерных особенностей творческого стиля автора. Они выступают очень явно, но в новом качестве. Мы узнаём Шостаковича — музыкального драматурга, воплощающего крайнее напряжение социальных и психологических конфликтов. В симфонии проявилось столь характерное для ее автора тяготение к огромным масштабам тематической разработки, резким контрастам, чередованию протяженных «пластов» музыки; каждый такой «пласт» дан на «одном дыхании» и обладает большим внутренним единством. Отметим также характерные интонационно-ладовые построения. Очень показательно в этом смысле начало симфонии (миксолидийский лад, усложненный введением необычной восьмой низкой ступени в пятом-шестом тактах). Форма цикла сочетает традиционность с новаторской трактовкой привычных форм-схем.

Первая часть — «Дворцовая площадь» — медленное вступление, расширенное до размеров самостоятельной части. Композитор воплотил образ Петербурга, столицы Российской империи. Пустота, холодный простор, ограниченный каменными громадами Зимнего дворца и Генерального штаба. Этот сумрачный музыкальный «пейзаж» приобретает глубоко символическое значение, олицетворяя жестокие, враждебные народу силы, вековой гнет самодержавия.

Первый раздел этой части включает тему-лейтмотив Дворцовой площади, отдаленный военный сигнал (цифра 2) и родственную лейтмотиву тему, напоминающую церковные песнопения (цифра 6). Монотонно повторяющиеся фигуры литавр готовят мелодию пес-

ни «Слушай», песни, рожденной политической ссылкой и каторгой (цифра 8). Несколько дальше возникает другая тюремная песня — «Арестант» (16). Реприза (20) начальных тем создает контуры трехчастности.

Каждый музыкальный прием («пустые», как бы застывшие гармонии струнных и арфы, военные сигналы труб, дробь малого барабана, монотонные ритмы литавр) служит здесь основной цели, усиливая общее настроение.

Вторая часть — «9 января» — наиболее масштабная, значительная по своему симфоническому размаху часть симфонии. Это сонатное Allegro, форма которого трактована весьма свободно. Тема главной партии взята из одноименного хора (цикл «Десять поэм»).

Гой ты, царь наш, батюшка!
Оглянись вокруг:
Нет житья, нет моченьки
Нам от царских слуг.

Это слова хоровой мелодии, ставшей главной темой второй части симфонии. На ней же построена и побочная партия (44) подобно тому, как это бывает в старосонатной форме. Соотношение тональностей здесь *g-moll* — *d-moll*.

В главную партию вклиниваются фанфары из первой части. Перед побочной партией появляется еще одна тема, также заимствованная из хоровой поэмы «Обнажите головы» (4). Тут ее роль эпизодическая, но далее она приобретает особо важный смысл. Бурное, драматически острое развитие ведет к кульминации (57).

Музыка этой части взволнованно передает дыхание огромной приближающейся толпы; голоса людей, выкрики, мольбы, стоны и плач сливаются в один общий нарастающий гул и гомон. Темы то звучат жалобно, тоскливо (побочная партия), то наполняются чувством гнева, протеста (мощное *tutti*). Мелодические интонации, выросшие из старинных крестьянских плачей-причитаний, отчасти навеянные Мусоргским, придают музыке озобенную песенно-речевую выразительность. Вдруг все стихает, и мы вновь слышим тему первой части — тему Дворцовой площади (62). Шествие остановилось, достигнув цели, — впереди Зимний дворец ... Следующий далее эпизод расстрела рабочих — трагическая кульминация всей симфонии. Это ее

сильнейшие страницы. Завораживающая убедительность музыкальных «слов» настолько велика, что слушатели становятся как бы участниками, свидетелями изображаемого события. Словно мы сами стоим на площади, а кругом хлещет свинцовый град, падают десятки, сотни окровавленных людей. Стремительное фугато (разработка) — как бы разбег, который приводит к кульминационной вершине.

Композитор постепенно нагнетает динамику жестких, неумолимо грозных ритмов, наращивает звучность оркестра, доводя ее до предельной силы. Солирует группа ударных. На их фоне оркестр провозглашает трагическую тему «Обнажите головы».

И опять тишина. Площадь, усеянная трупами. Гуляет студеной январский ветер, поднимая снежную пыль...

Третья, траурная часть — «Вечная память» — обрамлена мелодией похоронного марша «Вы жертвою пали». Медленно плывет этот скорбный напев, порученный альтам, на фоне тихого *pizzicato* виолончелей и контрабасов. В среднем разделе, помимо музыки траурного шествия (106), звучит просветленная мелодия струнных (108). Мужественная кульминация построена на теме «Обнажите головы» (113). Эта часть по-бетховенски сурова: она выражает не только печаль, но также решимость идти вперед через смерть и горе навстречу грядущей победе.

Переход от третьей части к финалу — один из тех резких контрастов, которые типичны для симфонизма Шостаковича (вспомним его пятую симфонию — последние страницы *Largo* и начало финала). Замирает мелодия «Вы жертвою пали», и с внезапной силой, громко и уверенно звучит финальная тема — начало песни «Беснуйтесь, тираны». Финал («Набат») — это пламя разгорающегося пожара революции. Он весь насыщен революционно-песенными интонациями, наэлектризован упругими, острыми ритмами. Ведущая роль принадлежит интонациям песен «Беснуйтесь, тираны» и «Варшавянка». В сплетениях разных тем участвует также военная фанфара из первой части.

Форма финала отмечена чертами сонатности. Его первый раздел — главная партия. Побочная партия заключает в себе две темы. Одна из них основана на мотивах «Варшавянки» (340). Другая тема — мелодия песни Свиридова (тринадцатый такт после цифры 145). Разработка отсутствует. С цифры 151 начинается динамическая и сокращенная реприза.

После кульминации в последний раз возвращается музыка Двор-

цовой площади (кода) как воспоминание о только что пережитом (162). Тема «Обнажите головы» проходит здесь в развернутом виде (монолог английского рожка). И снова, как во второй части, композитор рисует приближение огромной толпы, пользуясь тематическим материалом хоровой поэмы «Девятое января». Но не с крестами, не с царскими портретами идет теперь народ к Дворцовой площади. Это народ-мститель. Симфонию венчают образы, запечатлевшие натиск революционных сил, штурм старого мира.

Л. Данилевич

СОСТАВ ОРКЕСТРА

ORCHESTRA

Малая флейта (= флейте III)
 2 флейты
 2 гобоя
 Английский рожок (= гобою III)
 2 кларнета (Си ♭, Ля)
 Басовый кларнет (Си ♭)
 (= кларнету III)
 2 фагота
 Контрафагот (= фаготу III)

*

4 валторны (Фа)
 3 трубы (Си ♭)
 3 тромбона
 Туба

*

Литавры
 Треугольник
 Малый барабан
 Тарелки
 Большой барабан
 Там-там

*

Ксилофон
 Челеста
 Колокола
 Арфы (2—4)

*

Скрипки I (16—20)
 Скрипки II (14—18)
 Альты (12—16)
 Виолончели (10—14)
 Контрабасы (10—12)

Flauto piccolo (= Flauto III)
 2 Flauti
 2 Oboi
 Corno inglese (= Oboe III)
 2 Clarinetti (B, A)
 Clarinetto basso (B)
 (= Clarinetto III)
 2 Fagotti
 Contrafagotto (= Fagotto III)

*

4 Corni (F)
 3 Trombe (B)
 3 Tromboni
 Tuba

*

Timpani
 Triangolo
 Tamburo
 Piatti
 Cassa
 Tam-tam

*

Silofono
 Celesta
 Campana
 Arpe (2—4)

*

Violini I (16—20)
 Violini II (14—18)
 Viole (12—16)
 Violoncelli (10—14)
 Contrabassi (10—12)

ОДИННАДЦАТАЯ СИМФОНИЯ

„1905 ГОД“

ELEVENTH SYMPHONY

“THE YEAR OF 1905”

Д. ШОСТАКОВИЧ
D. SHOSTAKOVICH Op. 103
1957

ДВОРЦОВАЯ ПЛОЩАДЬ I THE PALACE SQUARE

Adagio $\text{♩} = 66$

Piccolo (Flauto III)

2 Flauti

2 Oboi

Corno inglese (Oboe III)

2 Clarinetti (B)

Clarinetto basso (Clar. III)

2 Fagotti

Contrafagotto (Fagotto III)

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Triangolo

Tamburo

Piatti

Cassa

Tam-tam

Silofono

Celesta

Campane

Arpe

Adagio $\text{♩} = 66$

con sord.

div.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1 soli
p pesante

Timp.

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

2 I sola
con sord.
p

Tr-be

Timp.

T-ro

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

morendo

sempre pp

sempre pp

Tr. be

Timp.

T. ro

Arpe

V. ni I

V. ni II

V. le

V. c.

C. b.

4

p pesante

5 *I solo con sord.*

Cor. *p*

Timp. *pp*

T-ro *pp*

Arpe

V-ni I *morendo*

V-ni II *morendo*

V-le *morendo*

V-c. *morendo*

C-b. *morendo*

6

Cor. *f* *p*

Timp. *sempre pp*

T-ro *sempre pp*

Arpe *p*

V-ni I *pp*

V-ni II *pp*

V-le *pp*

V-c. *pp*

C-b. *pp*

7

Timp.

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

Timp.

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

Fl. $\text{♩} = \text{♩}$ 1. II p

Timp.

Arpe

V-ni I morendo

V-ni II morendo

V-le morendo

V.c. morendo unis. pp unis.

C-b. morendo pp

8 *ten.*

Fl. p *espress.* mf

Timp.

Arpe

V.c. $\text{sempre } pp$

C-b. $\text{sempre } pp$

9

Fl. dim. f dim. f

Timp.

Arpe

V.c. $\text{sempre } pp$

C-b. $\text{sempre } pp$

Fl. I. II

mf

p

Timp.

sempre pp

Arpe

V. c.

sempre pp

C. b.

sempre pp

10

El.

Cl.

p

Tr-be

I. II con sord.

p

con sord.

Tr-ni
e
Tuba

con sord.

p

Timp.

pp

T-tam

p

Arpe

V-ni I

pp

V-ni II

pp

V-le

pp

V. c.

pp

C. b.

11 soli

Timp. *p* *pesante*

Arpe *P*

V. ni I

V. ni II

V. le

V. c. 3

C. b. 3

[illegible]

Cor. *con sord.*
p cresc.
con sord.
p cresc.
III con sord.
f

Tr-be *cresc.*
ff

Tr-ni
 Tuba *p cresc.*
ff

Timp. *p cresc.*
ff

T-ro *cresc.*
f *secco*

Arpe *cresc.*
ff

V-ni I *cresc.*
div.
ff

V-ni II *cresc.*
div.
ff

V-le *cresc.*
ff

V.c. *cresc.*
ff

C-b. *cresc.*
ff

Cor. *a2*
ff *dim.*

Tr-be *a2*
ff *dim.*

Timp. *ff*

T-ro *ff*

V-ni I *unis. arco*
f *dim.*

V-ni II *unis. arco*
f *dim.* *arco*

V-le *f* *dim.* *arco*

V.c. *arco*
f *dim.* *pesante*

C-b. *arco*
f *dim.* *pesante*

2346

Cor. *a2 p espress.*

Tr-be *I II p espress.*

V-ni I *p espress.*

V-ni II *p espress.*

V-le *p espress.*

V-c. *p mf p*

C-b. *p mf p*

p espress.

14

Fag. *I solo ten. p espress.*

Cor. *a2 3 ten. mf 3 espress. 3 ten. 3 3 3*

Tr-ni e Tuba *p espress.*

T-tam *p*

V-ni I *p*

V-ni II *p*

V-le *p*

V-c. *p*

C-b. *p*

15

Fag. $\text{♩} = \text{♩}$

Cor. ♩ (a2) p

Tr-be ♩ p I. II

Arpe ♩ p

V-ni I ten. 3 p

V-ni II ten. 3 p

V-le ten. 3 p

V-e p

C-b. p

16

Tr-be ♩

Tr-ni
Tuba p

Timp. 3 p pesante

T-tam p

Arpe ♩

V-ni I 3

V-le 3

V-e p pespress.

C-b. p pespress.

$\equiv$

Fl. *I solo*
p espr. *cresc.*

Cl. *I solo*
p espr. *cresc.*

V-ni I *pp*

V-ni II *pp*

V-le *ten. 3*
pespress. 3 *p 3*

V-c. *pp*

C-b. *pp*

Fl. *f*

Cl. *f*

V-ni I *ten. espress.*

V-ni II *espr.*

V-le

V-c.

C-b.

18

Fl. *f*

Cl. *f*

V-ni I *mf espress.*

V-ni II *mf espress.*

V-le

V-c. *ten. 3 p*

C-b. *ten. 3 v*

a2

Fl. *f* *espress.* III *f* *espress.*

Ob. *f* *espress.* *f* *espress.*

C. ingl. *f* *espress.* *f* *espress.*

Cl. *f* *espress.* III *f* *espress.*

Timp. *f* *espress.* *ten. 3* *mf*

Arpe *f*

V-nl I *f* *espress.*

V-nl II *f* *espress.*

V.c. *f* *espress.*

C-b. *f* *espress.*

Fl. *f* *espress.* Fl. III muta in Picc.

Ob. *f* *espress.*

C. ingl. *f* *espress.*

Cl. *f* *espress.* Cl. III muta in Cl. b.

Timp. *f* *espress.* *dim.*

Arpe *f* *espress.*

V.c. *f* *espress.* *dim.*

C-b. *f* *espress.* *dim.*

19

Ob. *dim.* *muta in A*

Cl. *dim.*

Fag. *I. II* *f espr.*

Tr-be *I. II* *p*

Tr-ni *p*

Tuba *p*

Timp. *p*

T-tam *p*

Arpa *p*

V-c. *p*

C-b. *p*

Fag. *dim.*

Tr-be *p*

Tr-ni *p*

Tuba *p*

Timp. *p*

T-tam *p*

Arpe *p*

V-c. *p*

C-b. *p*

20 *I solo*
com.
p espress.

Fag. *p*

Tr-be *I. II*
p

Tr-ni
e
Tuba *p*

Timp. *p*

T-tam *p*

Arpe *p*

V.c. *p*

C.b. *p*

21 (A)

Cl. *f*

Cl.b. *f*

Fag. *I. II*
f cresc.
ff

Tr-ni
e
Tuba *f*

Timp. *f*

T-ro *p 3*
mp 3
mf

V-ni I *pizz.*
p
mf

V-ni II *pizz.*
p
mf

V-le *pizz.*
p
mf

V.c. *pizz.*
p
mf

C.b. *p*
mf
ff

22

Fag. *p*

C. fag. *p*

Tr.-be *p*

Tr.-ni *p*

Tuba *p*

Timp. *p* *dim.*

T-ro *p* *dim.*

T-tam *p* *dim.*

Arpe *p*

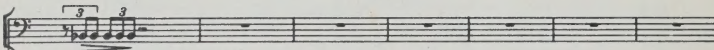
V-ni I *div. arco* *pp*

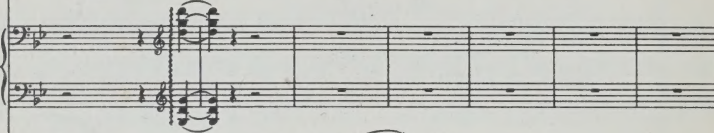
V-ni II *div. arco* *pp*

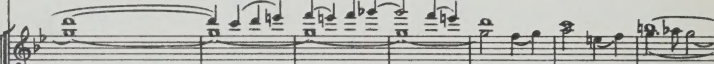
V-le *div. arco* *pp*

V-c. *arco* *pp* *dim.* *fp*

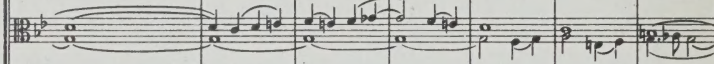
C.-b. *arco* *pp* *dim.* *fp*

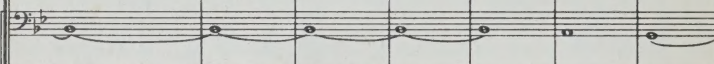
Timp. 

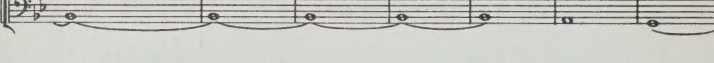
 Arpe 

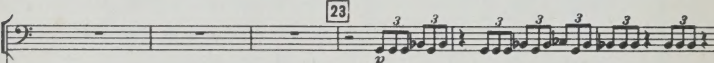
 V-nl I 

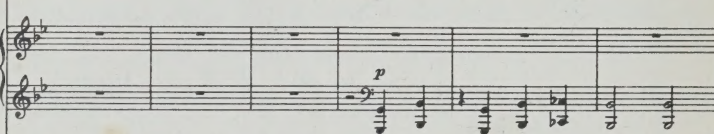
 V-nl II 

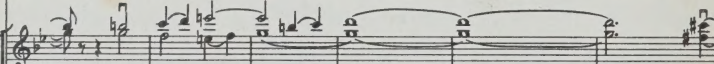
 V-le 

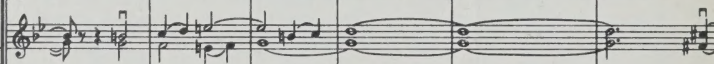
 V-c. 

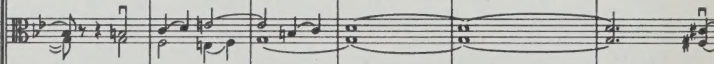
 C-b. 

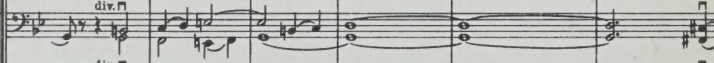
Timp. 

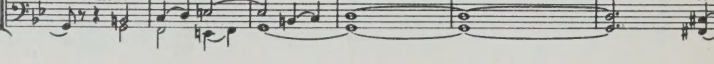
 Arpe 

 V-nl I 

 V-nl II 

 V-le 

 V-c. 

 C-b. 

24

Tr-be

Timp.

T-ro

Arpe

V-nl I

V-nl II

V-le

V-c.

C-b.

Tr-be

Timp.

T-ro

Arpe

V-nl I

V-nl II

V-le

V-c.

C-b.

p

pp

f

sempre pp

ten.

espr.

creso.

f

pp

This musical score is for the song "The Rose Tree" and is divided into two systems, labeled 25 and 26. The instruments included are Tr. (Trumpet), Timp. (Timpani), Arpe. (Arpeggiator), V-ni I & II (Violins), V-le (Viola), V.c. (Violoncello), and C-b. (Contrabass). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The melody is primarily carried by the Violins and Viola, with the other instruments providing harmonic support. The Tr. part has a few notes in the second system. The Timp. part consists of a series of chords. The Arpe. part provides a rhythmic accompaniment. The V-ni I & II, V-le, V.c., and C-b. parts all play a similar rhythmic pattern of eighth and sixteenth notes. The score ends with a double bar line and a repeat sign.

[illegible]

9^{ое} ЯНВАРЯ

II

THE 9th OF JANUARY

27

Allegro $\text{♩} = 176$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

senza sord.

p

senza sord.

p

p

28

 $\text{♩} = \text{♩}$ I. II (B) a2

Cl.

Fag.

V-le

V.c.

C-b.

p

a2

p

Cl.

Fag.

V-le

V.c.

C-b.

Cl.

Fag.

V-le

V.c.

C-b.

Cl. I. II a2

Fag. a2

V-le

V.c.

C-b.

29

Cl.

Fag.

Cor. I. II senza sord.

V-ni I senza sord.

V-ni II senza sord.

V-le

V.c.

C-b.

Cor.

V-ni I

V-ni II

V-le

V.c.

Cor.

V-ni I

V-ni II

V-le

V-c.

30

Cor.

V-ni I

V-ni II

V-le

V-c.

Cor.

V-ni I

V-le

V-c.

C-b.

p

31

Cor.

V-ni I

V-le

V-c.

C-b.

Cor.

Timp.

V-ni I

V-ni II

V-le

V.c.

C-b.

f dim.

senza sord.

f dim.

mf dim.

f dim.

f dim.

cresc.

cresc.

32

Fag.

C.fag.

Cor.

Timp.

V-ni I

V-ni II

V-le

V.c.

C-b.

mf espr.

mf espr.

p

p

p

pizz.

f

mf espr.

mf espr.

Fag.
 C.fag.
 Cor.
 Timp.
 V-ni I
 V-ni II
 V-le
 V.c.
 C-b.

p
f
arco
p

Fag.
 C.fag.
 Cor.
 Timp.
 V-ni I
 V-le
 V.c.
 C-b.

mf

33

Ob. *ten.*
f espress.

C. ingl. *ten.*
f espress.

Cl. *ten.*
f espress.

Fag. *f espress.*

Cor. *ten.*
f espress.

V-ni I

V-le

V-c.

C-b.

Ob.

C. ingl.

Cl.

Fag. *a. 2.*
f espress.

C. fag. *f espress.*

Cor. *mf*
mf

V-ni I *mf*

V-le *mf*

V-c. *f espress.*

C-b. *f espress.*

Fag.
 C.fag.
 Cor.
 Tr-be
 V-ni I
 V-le
 V-c.
 C-b.

Fag.
 Cor.
 Tr-be
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

34

Picc. *ff espress.*
 Fl. *ff espress.*
 Ob. *ff espress.*
 C.ingl. *ff espress.*
 Cl. *ff espress.*
 Fag. *ff*
 C.fag. *ff*
 Cor. *ff*
 Tr-be *ff*
 Tr-ni e Tuba *mf senza sord.*
 Timp. *mf*
 V-ni I *f unis.*
 V-ni II *f*
 V-le *f*
 V-c. *f*
 C-b. *f*

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for page 29, featuring various orchestral instruments. The score includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). A section labeled "Isola" is present in the Trombone part. The instruments listed on the left are: Picc., Fl., Ob., C. ingl., Cl., Fag., C. fag., Cor., Tr-be, Tr-ni e Tuba, Timp., V-ni I, V-ni II, V-le, V-c., and C-b.

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are Picc., Fl., Ob., C. ingl., Cl., Fag., C. fag., Cor., Tr-be, Tr-ni e Tuba, Timp., V-ni I, V-ni II, V-le, V-c., and C-b. The score is written in 4/4 time and includes musical notation, dynamics, and performance instructions. The key signature is one flat (B-flat). The score is divided into four measures. The first measure contains the Picc., Fl., Ob., C. ingl., Cl., Fag., C. fag., Cor., Tr-be, Tr-ni e Tuba, and Timp. The second measure contains the Cor., Tr-be, Tr-ni e Tuba, and Timp. The third measure contains the Cor., Tr-be, Tr-ni e Tuba, and Timp. The fourth measure contains the Cor., Tr-be, Tr-ni e Tuba, and Timp. The score includes dynamics such as *mf*, *ff*, and *II*. Performance instructions include *senza sord.* and *a2 soli*. The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

35

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

35

V-ni I

V-ni II

V-le

V-c.

C-b.

espress.

mf

a2

Picc.

F1.

Ob.

C. ingl.

C1.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

V-ni I

V-ni II

V-1e

V-c.

C-b.

36

♩ = ♩.

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-ni
 e
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

a2
 f
 a2
 f
 len.
 f
 len.
 f
 36
 ♩ = ♩.

This is a page from a musical score, likely for a symphony. The score is written in 2/4 time and includes various instruments. The instruments listed on the left are: Picc., Fl., Ob., C. ingl., Cl., Fag., C. fag., Cor., Tr-be, Tr-ni, Tuba, Timp., V-ni I, V-ni II, V-le, V-c., and C-b. The score is written in 2/4 time and includes dynamic markings like 'a2' and 'a2 sole'. The music is written in a key signature of one flat (B-flat) and a time signature of 2/4. The score is written in a standard musical notation with staves and notes. The instruments are arranged in a vertical stack, with the Piccolo at the top and the Cello at the bottom. The score is written in a standard musical notation with staves and notes. The instruments are arranged in a vertical stack, with the Piccolo at the top and the Cello at the bottom. The score is written in a standard musical notation with staves and notes. The instruments are arranged in a vertical stack, with the Piccolo at the top and the Cello at the bottom.

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- C. ingl. (Cor Anglais)
- Cl. (Clarinet)
- Fag. (Bassoon)
- C. fag. (Contrabassoon)
- Cor. (Horn)
- Tr. ba (Trumpet)
- Tr. ni e Tuba (Trumpet and Tuba)
- Timp. (Timpani)
- V. ni I (Violin I)
- V. ni II (Violin II)
- V. le (Viola)
- V. c. (Violoncello)
- C. b. (Double Bass)

The score includes musical notation, dynamics (e.g., *sf*), and a tempo marking *d. = d.* (Allegretto). The page is numbered 100 in the bottom right corner.

Picc. *ff* *espress.*
 Fl. *a2* *ff* *espress.*
 Ob. *a2* *ff* *espress.*
 C. ingl. *ff* *espress.*
 Cl. *a2* *ff* *espress.*
 Fag. *ff*
 C. fag. *ff*
 Cor. *ff*
 Tr-be *I. II* *ff* *espress.*
 Tr-ni
 e
 Tuba *ff*
 Timp. *ff*
 V-ni I *ff*
 V-ni II *ff*
 V-le *ff*
 V-c. *ff*
 C-b. *ff*

37
 37

Picc. Fl. Ob. C. ingl. Cl. Tr-be V-ni I V-ni II V-le V-c. C-b.

Picc. Fl. Ob. C. ingl. Cl. Tr-be V-ni I V-ni II V-le V-c. C-b.

38

Picc. *a2*

Fl.

Ob.

C. ingl.

Cl.

Fag.

C. fag.

Cor.

Tr-be *I, II*

Tr-ni
e
Tuba

Timp.

38

V-ni I *pizz.*

V-ni II *pizz.*

V-le *pizz.*

V-c. *pizz.*

C-b. *pizz.*

This is a page from a musical score, likely for a symphony orchestra. The page contains staves for various instruments, including woodwinds, brass, percussion, and strings. The notation includes notes, rests, and dynamic markings such as *p cresc.*, *mf*, and *f*. There are also performance instructions like *arco* for the strings. The page is numbered 10 in the top right corner.

Picc. *ff* *a2* *ff*
 Fl. *ff* *a2* *ff*
 Ob. *ff* *a2* *ff*
 C. ingl. *ff* *a2* *ff*
 Cl. *ff* *a2* *ff*
 Fag. *ff* *a2* *ff*
 C-fag. *ff* *a2* *ff*
 Cor. *ff* *espress.*
 Tr-be *f* *cresc.* *ff* *espress.*
 Tr-ni
Tuba *ff* *espress.*
 Timp. *ff*
 T-ro *cresc.*
 P-tti *p* *cresc.* *ff*
 V-ni I *ff* *espress.*
 V-ni II *ff* *espress.*
 V-la *ff* *espress.*
 V-c. *ff* *espress.*
 C-b. *ff* *arco*

39

39

Picc. *espress.*
 Fl. *espress.*
 Ob. *espress.*
 C. ingl. *espress.*
 Cl. *espress.*
 Fag. *espress.*
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T ro
 P-ttl
 V-ni I
 V-ni II
 V-le
 V.c.
 C.b.

This image shows a page from a musical score, likely for a symphony. The score is written in 2/4 time and includes various instruments. The instruments listed on the left are: Picc., Fl., Ob., C. Ingl., Cl., Fag., C. fag., Cor., Tr-be, Tr-ni e Tuba, Timp., T-ro, V-ni I, V-ni II, V-le, V-c., and C-b. The score is written in 2/4 time and includes dynamic markings like "dim." (diminuendo). The page is numbered 100 at the bottom right.

40

Fl.

Ob.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

V-ni I

V-ni II

V-le

V-c.

C-b.

f

ff

dim.

p

fesspress.

II

sul G

Fag. *a2*
dim.
 C. fag. *dim.*
 Timp.
 T-ro
 V-ni I *p*
 V-ni II *p*
 V-le *p*
 V-c. *dim.*
 C-b. *dim.*
p

Fag. 41
 C. fag.
 Tr-be *1 ten.*
 Tr-ni *a2 p ten.*
 Tuba *a2 p ten.*
 Timp. *p*
 T-ro *p*
 V-c.
 C-b.

Fag.

 C. fag.

 Tr-be

 Tr-ni
e
Tuba

 Timp.

 T-ro

 V-o.

 C-b.

Fag.

 C. fag.

 Cor.

 Tr-be

 Tr-ni

 Timp.

 T-ro

 V-c.

 C-b.

Cor. III

V-c.

C-b.

43

Tr-be

Tr-ni
e
Tuba

Timp.

V-c.

C-b.

44

Timp.

V-ni I

V-ni II

V-c.

C-b.

pespress.

pizz.

p

pizz.

p

Timp.

 V-ni I

 V-ni II

 V-c.

 C-b.

45
 Fag.

 Timp.

 V-ni I

 V-ni II

 V-c.

 C-b.

Fag.

 Cor.

 V-ni I

 V-ni II

 V-le

 V-c.

 C-b.

Fl. I. II. *fespress.*

Ob. I. II. *fespress.*

Cl. I. II. *fespress.*

Fag. *f*

Cor.

V-ni I *mf*

V-ni II *mf*

V-le *mf* unis.

V-c. *arco* *mf*

C-b. *arco* *mf*

Fl. *mf* 3

Ob. *mf* 3

Cl. *mf* 3

Fag. *mf* 3

Timp. *mf* 3

V-ni I *mf* pizz.

V-ni II *mf* pizz.

V-le *mf* pizz.

V-c. *mf* pizz.

C-b. *mf* pizz.

47

Timp. *dim.* *p* *3* *3*

V-ni I *dim.* *p* *arco*

V-ni II *dim.* *p*

V-le *dim.*

V-c. *dim.* *p*

C-b. *dim.* *p*

Fag. *a2* *p*

C. fag. *p*

Tr-bo I. II *a2* *c* *p maestoso* *a2*

Tr-ni I. II *a2* *p maestoso* *a2*

Timp. *3* *p 3*

V-ni I

V-ni II

V-le

V-c.

C-b.

48

Fag. *a2*

C. fag.

Cor. *a2 con sord.*
p
f

Tr.-be *a2*
p
f

Tr.-ni *a2*
p
f

Timp. *p 3*
3

V.-ni I *p*
f

V.-ni II *p*
f

V.-le *arco*
p
f

V.-c. *arco*
p
f

C.-b. *p*
f

Cor. *p*
f

V.-ni I *p*
f
cresc.

V.-ni II *p*
f
mf cresc.

V.-le *p*
f
cresc.

V.-c. *p*
f
cresc.

C.-b. *p*
f
cresc.

49 senza sord.

Cor. *fespress.*
senza sord.
fespress.

V-ni I *fespress.*

V-ni II *fespress.*

V-le *fespress.*

V-c. *fespress.*

C-b. *fespress.*

50

Fl. *a2* *fespress.*

Ob. *a2* *fespress.*

C. ingl. *fespress.*
a2

Cl. *fespress.*
a2

Fag. *f*

Cor. *fespress.*

V-ni I

V-ni II

V-le

V-c. *fespress.*

C-b. *fespress.*

Fl. ^{a2}

Ob. ^{a2}

C. ingl. ^{a2}

Cl. ^{a2}

Fag. ^{a2}

Cor. ^I ^{III}

V. c.

C. b.

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

V. c.

C. b.

51

Picc. *cresc.* *ff*

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

C. ingl. *cresc.* *ff*

Cl. *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. *cresc.* *ffespress.*

Tr-be

Tr-ni
Tuba

Timp.

51

V-ni I *ffespress.*

V-ni II *div.* *ffespress.*

V-le *ffespress.*

V-c. *cresc.* *ff*

C-b. *cresc.* *ff*

This page of a musical score is arranged in two systems. The first system contains staves for the woodwind and brass sections, while the second system contains staves for the string section. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), C.ingl. (C.ingl.), Clarinet (Cl.), Bassoon (Fag.), Cor (Cor.), Trumpet (Tr.-be), Trombone (Tr.-ni), Tuba (Tuba), and Timpani (Timp.). The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'espress.' and 'f'. The key signature has two flats (B-flat and E-flat).

This page of a musical score is for a symphony, likely in D minor, given the key signature of two flats. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Contrabassoon (C. fag.), Horn (Cor.), Trumpet (Tr. be), Trombone (Tr. ni), Tuba (Tuba), Timpani (Timp.), Violin I (V. ni I), Violin II (V. ni II), Viola (V. le), Violoncello (V. c.), and Double Bass (C. b.).

The score is written in 4/4 time. The first system includes parts for Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, and Contrabassoon. The Oboe part has a melodic line starting in the third measure, marked with a forte 'f' dynamic and 'espress.' (espressivo) articulation. The Clarinet in G and Bb parts also have melodic lines starting in the third measure, also marked with 'f' and 'espress.'. The Bassoon and Contrabassoon parts have a more rhythmic, eighth-note pattern. The second system includes parts for Horn, Trumpet, Trombone, Tuba, and Timpani. The Horn part has a melodic line starting in the third measure, marked with 'f' and 'espress.'. The Trumpet, Trombone, and Tuba parts have a more rhythmic, eighth-note pattern. The Timpani part has a simple, steady pattern. The third system includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts have a melodic line starting in the third measure, marked with 'f' and 'espress.'. The Viola, Violoncello, and Double Bass parts have a more rhythmic, eighth-note pattern. The score ends with a double bar line in the fourth measure of the third system.

52

Picc. *f* *espress.*

Fl. *f* *espress.*

Ob. *f* *espress.*

C. ingl. *f* *espress.*

Cl. *f* *espress.*

Fag. *f* *espress.*

C. fag. *f* *espress.*

Cor. *f* *espress.*

Tr. be

Tr. ni

Tuba

Timp

52

V. ni I *f* *espress.*

V. ni II *f* *espress.*

V. lo *f* *espress.*

V. c. *f* *espress.*

C. b. *f* *espress.*

53

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

C. fag.

Cor.

Tr.-bs

Tr.-ni
Tuba

Timp.

53

V-ni I

V-ni II

V-la

V-c.

C-b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr. - b.
 Tr. ni
 Tuba
 Timp.
 V. ni I
 V. ni II
 V. le
 V. c.
 C. b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

espress.
espress.
espress.
espress.
espress.

Musical score for page 59, featuring woodwinds, brass, and strings. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The woodwind section includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet, Trombone, Trumpet, Tuba, and Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with *espress.* (espressivo) in several places.

54

55

Picc. *ff espress.*

Fl. *ff espress.*

Ob. *ff espress.*

C. ingl. *ff espress.*

Cl. *ff espress.*

Fag. *ff espress.*

C. fag. *ff espress.*

Cor. *ff espress.*

Tr-be *cresc.* *ff espress.*

Tr-ni *cresc.* *ff espress.*

Tuba *cresc.* *ff espress.*

Timp.

V-ni I *ff espress.*

V-ni II *ff espress.*

V-la *ff espress.*

V-c. *ff espress.*

C-b. *ff espress.*

2346

56

Ficc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

56

V-ni I

V-ni II

V-la

V-c.

C-b.

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, and strings. The instruments listed on the left are: Pico., Fl., Ob., C. ingl., Cl., Fag., C. fag., Cor., Tr-be, Tr-ni e Tuba, Timp., V-ni I, V-ni II, V-le, V-c., and C-b. The score includes musical notation, dynamics like 'fresco.', 'ten.', 'espress.', and 'fresco.', and other markings such as 'I' and 'II'.

This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

- Picc.** (Piccolo): Flute part, starting with a rest and then playing a melodic line.
- Fl.** (Flute): Flute part, starting with a rest and then playing a melodic line.
- Ob.** (Oboe): Oboe part, starting with a rest and then playing a melodic line.
- C. ingl.** (Corno inglese): English Horn part, playing a rhythmic pattern.
- Cl.** (Clarineto): Clarinet part, playing a rhythmic pattern.
- Fag.** (Fagotto): Bassoon part, playing a rhythmic pattern.
- C. fag.** (Corno fagotto): Bassoon part, playing a rhythmic pattern.
- Cor.** (Corni): Horns, playing a rhythmic pattern.
- Tr. be** (Trombe): Trumpets, playing a rhythmic pattern.
- Tr. ni e Tuba** (Trombe e Tuba): Trumpets and Tubas, playing a rhythmic pattern.
- Timp.** (Timpali): Timpani, playing a rhythmic pattern.
- T-ro** (Tromboni): Trombones, playing a rhythmic pattern.
- V-ni I** (Violini I): Violins I, playing a rhythmic pattern.
- V-ni II** (Violini II): Violins II, playing a rhythmic pattern.
- V-le** (Violenze): Violas, playing a rhythmic pattern.
- V-c.** (Violoncelli): Violoncellos, playing a rhythmic pattern.
- C.b.** (Contrabbassi): Double Basses, playing a rhythmic pattern.

The score includes various dynamic markings such as *f* (forte), *cresc.* (crescendo), and *p* (piano). The time signature is 2/4.

57

Picc. *fff espress.*
 Fl. *a2 fff espress.*
 Ob. *a2 fff espress.*
 C. ingl. *fff espress.*
 Cl. *a2 fff espress.*
 Fag. *fff espress.*
 C. fag. *fff espress.*
 Cor. *a2 fff espress.*
 Tr-be *fff espress.*
 Tr-ni *a2 fff espress.*
 Tuba *fff espress.*
 Timp. *fff*
 T-ro *fff*
 P-tti *fff*

57

V-ni I *fff espress.*
 V-ni II *fff espress.*
 V-le *fff espress.*
 V.c. *fff espress.*
 C-b. *fff*

Flc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-ro

V-ni I

V-ni II

V-le

V.c.

C.b.

f cresc.

ff f cresc.

f cresc.

ff f cresc.

Flc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

V-ni I

V-ni II

V-le

V-c.

C-b.

58

50

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

51

V-ni I

V-ni II

V-le

V-c.

C-b.

più espress.

più espress.

più espress.

p cres.

più espress.

The image shows a page from a musical score, likely for a symphony. The score is written in 3/4 time and includes various instruments. The instruments listed on the left are: Picc., Fl., Ob., C. ingl., Cl., Fag., C. fag., Cor., Tr-be, Tr-ni, Tuba, Timp., Tro, P-tti, V-ni I, V-ni II, V-le, V-c., and C-b. The score is written in 3/4 time and includes dynamic markings like 'ff' and 'p cresc.'.

60

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. III muta in Cl. b. (B)

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

60

V-ni I

V-ni II

V-le

V-c.

C-b.

div.

2346

Musical score for the first system of "The Song of the Sea". The score is for a full orchestra and includes parts for:

- Fag.** (Fagotto) - Treble and Bass staves.
- C-fag.** (Contrabasso) - Bass staff.
- Cor.** (Corni) - Two staves (Treble and Bass).
- Timp.** (Timpani) - Bass staff.
- V-ni I** (Violini I) - Treble staff.
- V-ni II** (Violini II) - Treble staff.
- V-le** (Viola) - Alto staff.
- V-c.** (Violoncello) - Bass staff.
- C-b.** (Contrabbasso) - Bass staff.

 The key signature is one flat (B-flat major or D minor). The tempo/mood is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *espress.* (espressivo).

[illegible]

62

Tr-ni
e
Tuba

Timp.

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

3 dim. 3

pp

p

con sord. div.

pp

con sord. div.

pp

pespr.

dim.

pp

pespr.

dim.

pp

63

Fag.

Tuba.

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

l solo

pespress.

div.

p

1

Fag. *p*

Timp. *p* 3 3 3

V-ni I

V-ni II

V-le

V-c.

C.b.

64

I. II *ten.*

Cor. *p* *espress.*

Timp. 3 3

Arpe *p*

V-c. *pp*

C.b. *pp*

65 con. sord

Cor. *p* con. sord

Timp. 3 3 *p* 3 3

Arpe *p*

V-c. *p*

C.b. *p*

66

Fag. *p*

Cor. *f dim.* *pp*

Tr-be *pp*

Tr-ni
e Tuba *pp*

Timp. *p³* *3* *p³* *3*

T-ro *p³* *3* *p³* *3*

Cassa *secco* *p³* *3* *p³* *3*

Arpe *p*

V-ni I *senza sord.* *unis. pizz.* *dim.*

V-ni II *senza sord.* *unis. pizz.* *dim.*

V-le *pizz. unis.* *f* *dim.*

V-c. *pizz.* *dim.*

C-b. *pizz.* *dim.*

66

Fag. *f* *dim.* *pp*
 Tr-ni
 Tuba *pp*
 Timp. *pp* *s*
 T-ro *s*
 Cassa *pp* *s*
 Arpe *pp*
 V-ni I *mf* *dim.* *p*
 V-ni II *mf* *dim.* *p*
 V-le *mf* *dim.* *p*
 V.c. *mf* *dim.* *p*
 C-b. *mf* *dim.* *p*

Timp. *pp* *s*
 T-ro *pp* *s*
 Cassa *pp* *s*
 V-ni I *p* *mp* *mf* *p*
 V-ni II *p* *mp* *mf* *p*
 V-le *p* *mp* *mf* *p*
 V.c. *p* *mp* *mf* *p*
 C-b. *p* *mp* *mf* *p*

67

Timp. *s* *s* *p s* *s* *s* *s*
 T-ro *s* *s* *p s* *s* *s* *s*
 Cassa *s* *s* *p s* *s* *s* *s*

V-nl I *p* *mp* *mf* *mp*
 V-nl II *p* *mp* *mf* *mp*
 V-le *p* *mp* *mf* *mp*
 V-c. *p* *mp* *mf* *mp*
 C-b. *p* *mp* *mf* *mp*

Timp. *s* *s* *s* *s* *s* *s* 68
 T-ro *s* *s* *s* *s* *s* *s*
 Cassa *s* *s* *s* *s* *s* *s*
 V-nl I *p* *p*
 V-nl II *p* *p*
 V-le *p* *p*
 V-c. *p* *p*
 C-b. *p* *p*

Timp. *p* *s* *s* *s*
 T-ro *p* *s* *s* *s*
 Cassa *p* *s* *s* *s*
 Arpe *p*
 V-ni I *p* *pp* *dim.*
 V-ni II *p* *pp* *dim.*
 V-le *p* *pp* *dim.*
 V-c. *p* *pp* *dim.*
 C-b. *p* *pp* *dim.*

Timp. *pp* *s* *s* *s* *s* *s* *s*
 T-ro *pp* *s* *s* *s* *s* *s* *s*
 Cassa *pp* *s* *s* *s* *s* *s* *s*
 Arpe *pp*
 V-ni I *pp*
 V-ni II *pp*
 V-le *pp*
 V-c. *pp*
 C-b. *pp*

69 Adagio $\text{♩} = 66$

Picc. p
 Fl. p
 Ob. p
 C. ingl. p
 Cl. p
 Cl. b. p
 Fag. p
 C. fag. p
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.

69 Adagio $\text{♩} = 66$

V-ni I p
 V-ni II p
 V-la p
 V.c. p
 C-b. p

70

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C. fag.

Tr-be

Timp.

Arpe

p pesante

70

mf

V-nl I

V-nl II

V-le

V-c.

C-b.

Detailed description: This is a page of a musical score, page 80, showing measures 69 through 74. The score is for a large orchestra and string ensemble. The woodwind section includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Clarinet in B-flat, Bassoon, and Contrabassoon. The percussion section includes Trombone and Timpani. The keyboard section includes Arpeggiator. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex woodwind and string parts with many slurs and ties. The Timpani part has triplet markings and the instruction 'p pesante'. The Arpeggiator part has a 'mf' marking. The string parts are mostly sustained chords. A rehearsal mark '70' is placed above the Piccolo staff and below the Violin I staff.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 C. fag. *muta in Fag. III*
 Tr-be
 Timp.
 T-ro
 Arpe
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

I con sord.
III con sord.
p
f
pp
sempre pp
p
pp
sempre pp

71 Allegro $\text{♩} = 108$

Tr-be *pp*

Timp.

T-ro *solo*
f subito

V.c. *arco*
ff marc.

C.b. *arco*
ff marc.

T-ro *f*

V.le *arco*
ff marc.

V.c.

C.b.

V.le

V.c.

C.b.

V-ni II *arco*
ff marc.

V.le

V.c.

C.b.

V-ni II

V.le

V.c.

C.b.

74

arco
ff marc.

V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

75

V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

V-ni I

V-ni II

V-le

V-c.

C-b.

Ob.

Cl.

Cor.

Tr-ni
e
Tuba

V-ni I

V-ni II

V-le

V-c.

C-b.

76

Picc. *ff* *a2*

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff* *III*

Cor.

Tr-be

Tr-nl
e
Tuba

Timp.

76

V-nl I

V-nl II

V-le

V.c.

C.b.

Picc. *a²*
 Fl. *a²*
 Ob. *a²*
 C. ingl. *a²*
 Cl. *a²*
 Cl. b.
 Fag. *a²*
 Cor. *senza sord. I*
 Cor. *senza sord. III*
 Tr-be
 Tr-ni e Tuba
 Timp.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

p cresc. *f* *p cresc.* *f* *p cresc.* *f* *p cresc.*
p cresc. *f* *p cresc.* *f* *p cresc.* *f* *p cresc.*
p cresc. *f* *p cresc.* *f* *p cresc.* *f* *p cresc.*
p cresc. *f* *p cresc.* *f* *p cresc.* *f* *p cresc.*
p cresc. *f* *p cresc.* *f* *p cresc.* *f* *p cresc.*
f

Picc. Fl. Ob. C. ingl. Cl. Cl. b. Fag. Cor. Tr-be Tr-ni e Tuba Timp. V-ni I V-ni II V-le V-c. C-b.

Musical score for page 87, featuring woodwinds, brass, and strings. The score is divided into three systems. The first system includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, and Bassoon. The second system includes Horns, Trumpets, Trombones, Trumpets and Tubas, and Timpani. The third system includes Violins I and II, Violas, Cellos, and Double Basses. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support with sustained notes and dynamic markings like *f* and *p*.

77

Picc. *a²*

Fl. *a²*

Ob. *a²*

C. ingl. *a²*

Cl. *a²*

Cl. b. *a²*

Fag. *a²*

Cor. I *ff* *espress.* *p cresc.*

Cor. III *ff* *espress.* *p cresc.*

Tr-be

Tr-ni e Tuba *ff* *espress.* *p cresc.*

Timp.

77

V-ni I *ff* *sempre ff*

V-ni II *ff* *sempre ff*

V-le *ff* *sempre ff*

V.c. *ff* *sempre ff*

C-b. *ff* *sempre ff*

arco

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 C. ingl. *ff*
 Cl. *ff*
 Cl. b. *ff*
 Fag. *ff*
 Cor. *ff*
 Tr-be *ff*
 Tr-ni
 e Tuba *ff*
 Timp.
 V-n I *espress.*
 V-n II *espress.*
 V-le *espress.*
 V.c. *espress.*
 C.b. *espress.*

78

Flcc. *ff espr.*

Fl. *ff espr.*

Ob. *ff espr.*

C. ingl. *ff espr.*

Cl. *ff espr.*

Cl. b. *ff espr.*

Fag. *ff espr.*

Cor. *ff espr.*

Tr-be *senza sord. f*

Tr-ni
Tuba *f*

Timp. *f* *solli* *ff*

V-nl I *ff*

V-nl II *ff*

V-le *ff*

V-c. *ff*

C-b. *ff*

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 V-nl I
 V-nl II
 V-le
 V.c.
 C.b.

Musical score for page 91, featuring woodwinds, brass, and strings. The score is written in 4/4 time and includes a key signature of one flat (B-flat). The woodwind section (Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon) and brass section (Cor, Trumpet, Trombone, Trumpet & Tuba, Tuba) are shown in the upper staves. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is shown in the lower staves. The percussion section (Timpani) is also present. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*.

Picc.
 Fl.
 Ob. ^{a2}
 C. ingl.
 Cl. ^{a2}
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e Tuba
 Timp.
 V-ni I
 V-ni II ^{div.}
 V-la
 V.c.
 C.b.

The musical score is arranged in two systems. The first system includes Piccolo, Flute, Oboe (a2), Cor Anglais, Clarinet (a2), Clarinet in B-flat, Bassoon, and Horn. The second system includes Horn, Trumpet in B-flat, Trombone, Trumpet in C, Tuba, Timpani, Violin I, Violin II (div.), Viola, Violoncello, and Contrabass. The score spans four measures. The Oboe and Clarinet parts are marked with 'a2'. The Bassoon and Horn parts are marked with 'f'. The Violin II part is marked with 'div.'. The Timpani part is marked with 'f'. The Violoncello and Contrabass parts are marked with 'f'.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in standard musical notation, featuring various instruments and their parts. The instruments listed on the left side of the page are:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- C. ingl. (Corno Inglese)
- Cl. (Clarinete)
- Cl. b. (Clarinete Baixo)
- Fag. (Fagote)
- Cor. (Corno)
- Tr-be (Trombeta)
- Tr-ni (Tromba)
- Tuba
- Timp. (Timpales)
- V-ni I (Violino I)
- V-ni II (Violino II)
- V-le (Viola)
- V-c. (Violoncello)
- C-b. (Contrabaixo)

The score is written in 4/4 time, with a key signature of one sharp (F#). The music is arranged in staves, with each instrument having its own staff. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The page is numbered 10 in the bottom right corner.

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 C. ingl. *ff*
 Cl. *ff*
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 V-ni I *ff*
 V-ni II *ff*
 V-le *ff*
 V-c.
 C-b. *ff*

Musical score for measures 79-82. The score is for a full orchestra and includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Trumpets, Tuba, Timpani, Violins I, Violins II, Viola, Violoncello, and Double Bass. Measures 79-82 show a complex orchestral texture with many notes and rests. Dynamics include *ff* (fortissimo) and *a2* (second octave).

80

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

P-ttl

V-ni I

V-ni II

V-le

V.c.

C.b.

colla bacch. di Timp.

80

95

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr.be
 Tr.ni
 e
 Tuba
 F.tti
 V.ni I
 V.ni II
 V.le
 V.c.
 C.b.

Musical score for page 96, featuring woodwinds, brass, and strings. The score is written in 4/4 time. The woodwind section (Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon) plays a complex melodic line with many accidentals. The brass section (Cor, Trumpet, Trombone, Trumpet and Tuba, French Horn) plays a harmonic accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides a steady bass line. The score includes dynamic markings such as *sf* (sforzando) and *p cres.* (piano crescendo).

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr. b.
 Tr. ni
 Tuba
 P. tti

sf
p cresc.

V. ni I
 V. ni II
 V. le
 V. c.
 C. b.

sf

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82

Picc. *più ff*

Fl. *più ff*

Ob. *più ff*

C. ingl. *più ff*

Cl. *più ff*

Cl. b.

Fag.

Cor.

Tr. ba

Tr. ni e Tuba

Timp.

P. titl. *p cresc.*

82

V. ni I *più ff* *div.*

V. ni II *più ff*

V. le *più ff*

V. c.

C. b.

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Cl.b.
 Fag.
 Cor.
 Tr-be
 Tr-nl
 Tuba
 Timp.
 P-ttl
 V-nl I
 V-nl II
 V-le
 V.c.
 C.b.

The score is written in 3/4 time. The woodwind section (Piccolo, Flute, Oboe, Clarinet in G, Clarinet, Clarinet in B-flat, Bassoon) and the brass section (Trumpet, Trombone, Trumpet in D, Tuba, Timpani, Snare Drum) are all playing in 3/4 time. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is also in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

Pico.

Fl.

Ob.

C. Ing.

Cl.

Cl. b.

Fag.

Cor.

Tr. be

Tr. n. e. Tuba

Tr. o. P. tti

V. ni I

V. ni II

V. le

V. c.

C. b.

solid

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr. be
 Tr. ni
 e
 Tuba
 Timp.
 P. tti
 V. ni I
 V. ni II
 V. le
 V. c.
 C. b.

84

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr.be

Tr.ni

Tuba

Timp.

T.ro

P.tti

Cassa

T-tam

V-ni I

V-ni II

V.le

V.c.

C.b.

84

85

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr.be

Tr.ni
e
Tuba

Tro

P.tti

Cassa

T.tam

Sil.

V-ni I

V-ni II

V-le

V.c.

C.b.

ord.

unis.

85

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Cl.b.
 Fag.
 Cor.
 Tr.be
 Tr.ni
 Tuba
 Tro
 P.tti
 Cassa
 T.tam
 Sil.
 V.ni I
 V.ni II
 V.le
 V.c.
 C.b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl.b.
 Fag.
 Cor.
 Tr.be
 Tr.ni
 e
 Tuba
 T.ro
 Cassa
 Sil.
 V.ni I
 V.ni II
 V.le
 V.c.
 C.b.

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Cl.b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 Cassa
 T-tam
 Sil.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for page 108, featuring various orchestral instruments. The score includes staves for Piccolo, Flute, Oboe, Clarinet (soprano and bass), Bassoon, Cor, Trumpet, Trombone, Tuba, Timpani, Snare, Cymbal, and Strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The music is written in 2/4 time and includes dynamic markings such as *sf* (sforzando) and *molto*. The score is divided into measures, with some measures containing rests and others containing active musical notation.

86

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr. ba

Tr. ni

Tuba

Timp.

T-ro

P-tti

Cassa

Sil.

86

V-ni I

V-ni II

V-la

V-c.

C-b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr. ba.
 Tr. ni e Tuba
 T-ro
 Cassa
 Sil.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 Cassa
 T-tam
 Sil.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

87

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr. be

Tr. ni
Tuba

Timp.

T-ro

P-tti

Cassa

Sil.

87

V-ni I

V-ni II

V-la

V-c.

C-b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr. ba
 Tr. ni
 Tuba
 T-ro
 Cassa.
 Sil.
 V-ni I
 V-ni II
 V-le
 V-c.
 C. b.

This page contains a musical score for 23 instruments. The instruments are listed on the left: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Cl. b.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr. ba), Trombone (Tr. ni), Tuba, Snare Drum (T-ro), Cymbal (Cassa.), Snare Drum (Sil.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Double Bass (C. b.). The score is written in 4/4 time and features many triplets, indicated by a '3' over a bracket. The key signature has two sharps (F# and C#). The score is arranged in a system of staves, with some instruments having multiple staves.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr. b.
 Tr. ni
 Tuba
 T. ro
 Cassa
 Sil.
 V. ni I
 V. ni II
 V. la
 V. c.
 C. b.

88

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

T-ro

Cassa

T-tam

Sil.

88

V-ni I

V-ni II

V-le

V-c.

C-b.

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Cl.b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 T-ro
 Cassa
 Sil.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

89

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

T-ro

P-tti

Cassa

T-tam

Sil.

89

V-ni I

V-ni II

V-le

V-c.

C-b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr. ba
 Tr. ni
 Tuba
 Timp.
 T-ro
 Cassa
 T-tam
 Sil.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

The musical score is arranged in systems. The woodwind section (Piccolo, Flute, Oboe, Cor Anglais, Clarinet in A, Clarinet in B-flat, Bassoon) and brass section (Cor Anglais, Trumpet in B-flat, Trumpet in C, Tuba) are in the upper systems. The percussion section (Timpani, Tom-tom, Cassa, T-tam) is in the middle system. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) is in the lower system. The score includes various musical notations such as clefs, key signatures, and dynamic markings.

90

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr. ni

Tuba

Timp.

T-ro

P-tti

Cassa

Sil.

90

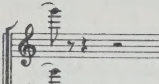
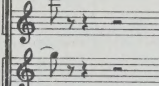
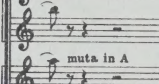
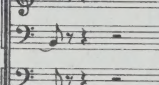
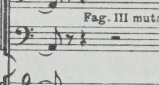
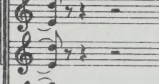
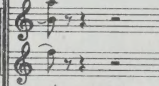
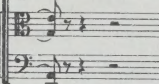
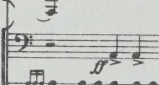
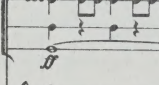
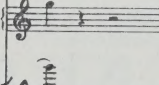
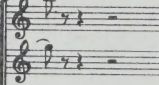
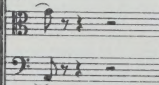
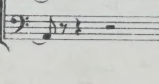
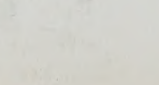
V-ni I

V-ni II

V-la

V-c.

C-b.

Picc.  - - - - -
 Fl.  - - - - -
 Ob.  - - - - -
 C. ingl.  - - - - -
 Cl.  - - - - -
 Cl. b.  - - - - -
 Fag.  - - - - -
 Cor.  - - - - -
 Tr-be  - - - - -
 Tr-ni  - - - - -
 Tuba  - - - - -
 Timp.  - - - - -
 T-ro  - - - - -
 Cassa  - - - - -
 T-tam  - - - - -
 Sil.  - - - - -
 V-ni I - - - - -
 V-ni II - - - - -
 V-le - - - - -
 V-c. - - - - -
 C-b. - - - - -

Timp.
 T-ro
 Cassa
 T-tan
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

pp
piu ff
con sord. br
div. Ω
pp
con sord. br
div. Ω
pp
con sord. br
div. Ω
pp
con sord. br
div. Ω
pp
div. Ω

91 Adagio $\text{♩} = 66$
 T-ro
 Cassa
 Cel.
 Arpe
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr- be

Tr- ni
e
Tuba

T- ro

Cel.

Arpe

V- ni I

V- ni II

V- le

V- c.

C- b.

*I sola
con sord.
p*

div.

pp

92

[illegible]

This page of the musical score, numbered 94, contains the following instruments and parts:

- Cl**: Clarinet
- Cl. b.**: Clarinet B-flat
- Fag.**: Bassoon
- C. fag.**: Contrabassoon
- Cor.**: Horn
- Tr. ba.**: Trumpet B-flat
- Tr. ni.**: Trumpet Natural
- Tuba**
- T. ro.**: Trombone
- Cel.**: Cello
- Arpe.**: Arpeggio (likely harp)
- V. ni I**: Violini I
- V. ni II**: Violini II
- V. le**: Viola
- V. c.**: Violoncello
- C. b.**: Contrabbasso

The score includes dynamic markings such as *p*, *pp*, and *sempre pp*. It also features articulation marks like trills (*tr*) and accents (*>*). The bottom system shows a double bar line followed by the instruction *sempre pp*.

Fl. *len.* *p* *mf* *a.2*

Ob.

Cl.

Fag.

C. fag.

Cor.

Tr. ba

Tr. ni
e
Tuba

Cel.

Arpe

V. ni I *tr* *sempre pp*

V. ni II *tr* *sempre pp*

V. le *tr* *sempre pp*

V. c. *tr* *sempre pp*

C. b. *tr* *sempre pp*

127

96

Fl.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr. ni
e
Tuba

Timp.

Cel.

Arpe

96

V. ni I

V. ni II

V. le

V. c.

C. b.

riten.

dim.

ten.

pp

mf

p

con sord.

pp

mf

dim.

p

II con sord.

pp

mf

dim.

p

III con sord.

pp

mf

dim.

p

so la

mp

so le

mf

97

a tempo

Fl. *pp*

Cl. *pp*

Cl. b. *pp*

Fag. *pp*

C. fag. *pp*

Cor. *pp*

Tr. ni *pp*

e Tuba *pp*

Timp. *p*

Cel. *p*

Arpe *p*

97

a tempo

V-ni I *pp* unis. *tr* (con sord.) *tr*

V-ni II *pp* unis. *tr* (con sord.) *tr*

V-le *pp* unis. *tr* (con sord.) *tr*

V-c. *pp* unis. *tr* (con sord.) *tr*

C-b. *pp* div. *tr*

ВЕЧНАЯ ПАМЯТЬ

III

IN MEMORIAM

[98] Adagio $\text{♩} = 72$

Violini I *pp* *pizz.*

Violini II *pp* *pizz.*

Viole *pp* *pizz.*

Violoncelli *pp* *pizz.*

Contrabassi *pp* *pizz. unis.*

V-le

V-c.

C-b.

[99]

arco
(con sord.) *c*

V-le *p*

V-c.

C-b.

V-le

V-c.

C-b.

[100]

V-le

V-c.

C-b.

V-le

V-c.

C-b.

101

V-le

V-c.

C-b.

V-le

V-c.

C-b.

102

V-le

V-c.

C-b.

arco
(con sord.)

103

V-ni II

V-le

V-c.

C-b.

V-ni II

V-le

V-c.

C-b.

104 arco
(con sord.)

V-ni I *p*

V-ni II *p*

V-le

V-c.

C-b.

V-ni I

V-ni II

V-le

V-c.

C-b.

105

V-ni I

V-ni II

V-le

V-c.

C-b.

V-ni I *pp*

V-ni II *pp*

V-le *pp*

V-c. *pp*

C-b. *pp*

106

Cl. *a2* (A) *3*
 Cl. b. (B) *3*
 C. fag. *p*
 Cor. *espress.*
 Tr. be. *Il senza sord. ten.*
 Tr. ni e Tuba *p senza sord. ten.*
 V. le *senza sord. pizz.*
 V. c. *p senza sord.*
 C. b. *p*
 Cl. *3*
 Cl. b. *3*
 C. fag. *3*
 Cor. *ten. cresc.*
 Tr. be. *cresc.*
 Tr. ni e Tuba *cresc. mf*
 V. le *3*
 V. c. *3*
 C. b. *3*
mf

107

Cl.

Cl. b.

C. fag.

Cor.

Tr.-be

Tr.-ni

Tuba

V.-le

V.-c.

C.-b.

Cl.

Cl. b.

C. fag.

Cor.

Tr.-be

Tr.-ni

Tuba

V.-le

V.-c.

C.-b.

108 Poco più mosso

Cl.

Cl. b.

V-ni I
senza sord.
sul tasto
pp

V-ni II
senza sord.
sul tasto
div.
ppp

V-le
sul tasto
arco
ppp

V-c.
sul tasto
arco
ppp

C-b.
sul tasto
arco
ppp

poco cresc.

109

Cl.

V-ni I
div.
cresc.

V-ni II
div.
cresc.

V-le
cresc.

V-c.
cresc.

C-b.
cresc.

cresc. mp dim.

cresc. mf dim.

cresc. mp dim.

cresc. mp dim.

cresc. mp dim.

cresc. mp dim.

110

Cl.

Fag.

C. fag.

V-ni I
p

V-ni II
p

V-le
p

V-c.
p

C-b.
p

unis.

p molto espress.

p molto espress.

p molto espress.

p molto espress.

p molto espress.

p molto espress.

[illegible]

111

V-ni I
cresc.
f espress.

V-ni II
cresc.
f espress.

V-le
cresc.
f espress.

V-c.
cresc.
f espress.

C-b.
cresc.
f espress.

Picc. *a2*
 Fl. *f espress.*
 Ob. *a2*
 C. ingl. *ten. cresc.*
 Cl. *ten. cresc.*
 Cl. b. *cresc.*
 Fag. *II*
 C. fag. *f*
 Cor. *ten. cresc.*
 Tr. ni
 Tuba *mf cresc.*
 Timp. *mf cresc.*
 V-ni I *ten. cresc.*
 V-ni II *ten. cresc.*
 V-la *cresc.*
 V-c. *cresc.*
 C-b. *cresc.*

poco ritenuto

112 a tempo

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-ni
 e
 Tuba
 Timp.

poco ritenuto

112 a tempo

V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

[illegible]

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 P-tti
 V-ni I
 V-ni II
 V-lo
 V-c.
 C-b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-
 ni
 Tuba
 Timp.
 T-ro
 P-tti
 Cassa
 T-tam

Musical score for measures 113-116, woodwind and percussion section. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Clarinet B, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Snare Drum, Cymbals, and Tom-tom. The key signature is one sharp (F#). The woodwinds play a melodic line with various articulations and dynamics. The percussion section features a steady rhythmic pattern in the timpani, with snare and cymbals providing a rhythmic accompaniment. The tom-tom enters in measure 115.

V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for measures 113-116, string section. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#). The strings play a rhythmic pattern in the lower register, with the Violins playing a melodic line in the upper register. The Viola, Violoncello, and Contrabass provide a harmonic foundation.

141

Picc.

Fl.

Ob.

Engl.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr. be.

Tr. ni e

Tuba

Timp.

T. ro

P. tti

Cassa

T. tam

V. ni I

V. ni II

V. le

V. c.

C. b.

p cresc.

più ff

muta in B

C. fag. muta in Fag. III

[illegible]

Cor.

Tr-be

Timp.

V-ni I

V-ni II

V-le

V-c.

C-b.

115

Picc. *f* *espress.*

Fl. *f* *espress.*

Ob. *f* *espress.*

Cingl. *f* *espress.*

Cl. (B) *f* *espress.*

Cl.b. *f* *espress.*

Fag. *f* *espress.*

Cor. *f* *espress.*

Tr-be

Tr-ni
e
Tuba

Timp.

115

V-nl I

V-nl II

V-le

V-c.

C-b.

Picc. *p* *sf*
 Fl. *a.2* *p* *sf*
 Ob. *a.2* *p* *sf*
 C.ingl. *p* *sf*
 Cl. *a.2* *p* *sf*
 Cl.b. *p* *sf*
 Fag. *a.2* *p* *sf*
 Cor. *a.2* *p* *sf*
 Tr-be *p* *sf*
 Tr-ni
e
Tuba *p* *sf*
 Timp. *p* *sf*
 V-nl I *p* *sf*
 V-nl II *p* *sf*
 V-le *p* *sf*
 V-c. *p* *sf*
 C-b. *p* *sf*

The score is for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon) and brass section (Coronet, Trumpet, Trombone, Trumpet in C, Tuba) play staccato chords in measures 1 and 5. The strings (Violins I & II, Viola, Violoncello, Contrabass) and Timpani play a rhythmic pattern of eighth notes in measures 1, 2, 3, 4, and 5. The key signature has one flat (Bb), and the time signature is 4/4.

116

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

This block contains the musical notation for measures 116 through 119 for the woodwind section. The instruments listed are Piccolo, Flute, Oboe, English Horn, Clarinet, Clarinet in B-flat, Bassoon, Cor Anglais, Trumpet, and Trombone. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'V' (forte) and 'b' (basso).

116

V-ni I

V-ni II

V-la

V-c.

C-b.

This block contains the musical notation for measures 116 through 119 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The notation includes various musical symbols such as notes, rests, and dynamic markings like 's' (sforzando).

[illegible]

117

C. Ingl. muta in Oboe III

C. Ingl.
 Cl.
 Fag.
 Cor.
 Vni I
 Vni II
 Vle
 Vc.
 C-b.

p
Isolo
p espress.
pizz.
mf dim.
p
pizz.
p

Cl.
 Fag.
 Vni II
 Vle
 Vc.
 C-b.

muta in A
p
pizz.
p

118

Tempo I

arco con sord. *pp*

V-le

V-c.

C-b.

119

arco con sord. *pp*

V-ni I

V-ni II

V-le

V-c.

C-b.

120

pp

V-ni I

V-ni II

V-le

V-c.

C-b.

V-c.

C-b.

ATTACCA

HABAT IV THE TOCSIN

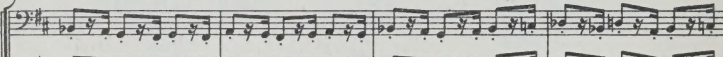
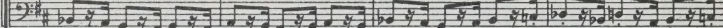
121

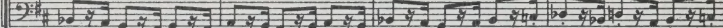
Allegro non troppo $\text{♩} = 120$

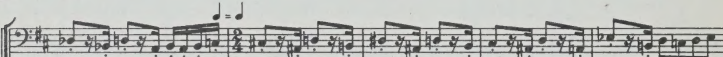
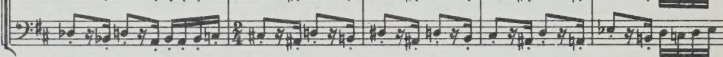
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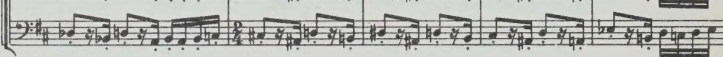
Piccolo
 2 Flauti
 3 Oboi
 2 Clarinetti (A)
 Clarinetto basso (B)
 3 Fagotti
 4 Corni (F)
 3 Trombe (B)
 3 Tromboni
 Tuba
 Timpani
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabbassi

Musical score for the orchestra, measures 121 to 122. The tempo is Allegro non troppo, $\text{♩} = 120$. The key signature is one sharp (F#). The score includes parts for Piccolo, 2 Flauti, 3 Oboi, 2 Clarinetti (A), Clarinetto basso (B), 3 Fagotti, 4 Corni (F), 3 Trombe (B), 3 Tromboni, Tuba, Timpani, Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The score shows the progression of the music, with measures 121 and 122 marked. The bottom of the page indicates the tempo $\text{♩} = 120$ and the dynamic *p*.

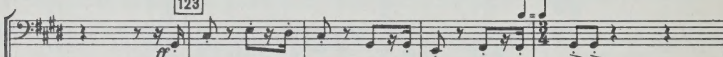
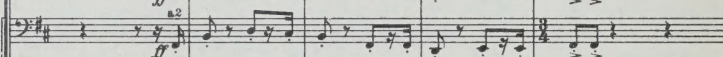
V.c.  

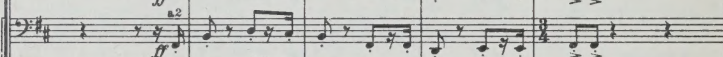
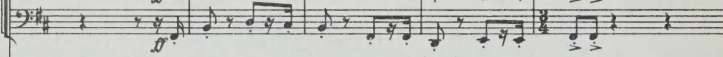
C-b. 

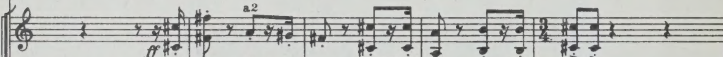
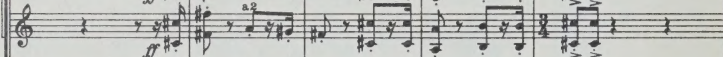
V.c.  

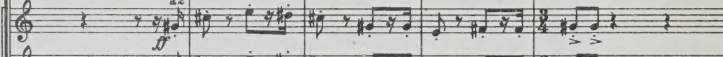
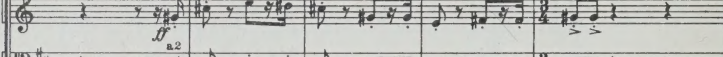
C-b. 

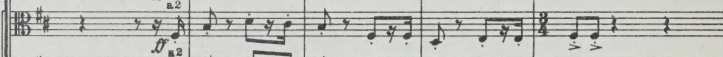
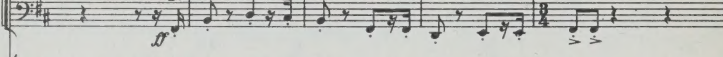
123

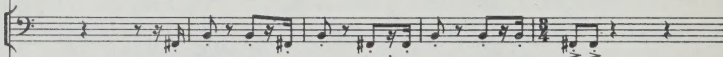
Cl.b.  

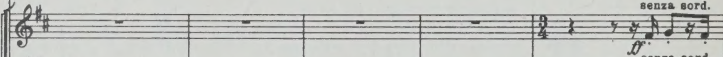
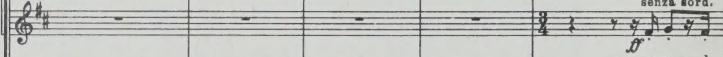
Fag.  

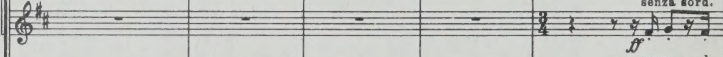
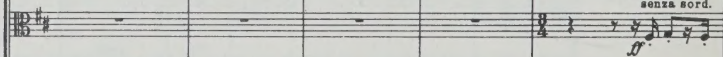
Cor.  

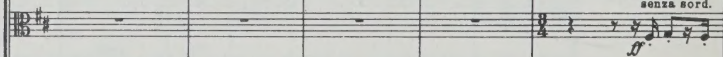
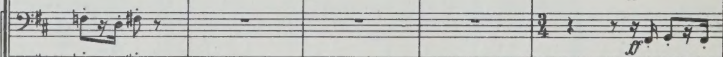
Tr-be  

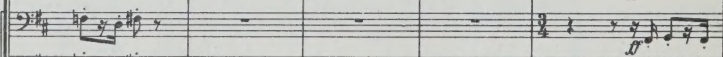
Tr-ni
e
Tuba  

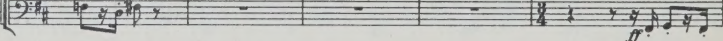
Timp. 

V-ni I  

V-ni II  

V-le  

V.c. 

C-b. 

124

Fl.

Ob.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

124

V-ni I

V-ni II

V-la

V-o.

C-b.

Fl.

Ob.

Cl.

Cl.b.

Bass.

Cor.

Tr.b.

Tr. 1

Tuba

Timp.

V-ni I

V-ni II

V-la.

V.c.

C-b.

2346

125

Picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

125

V-ni I

V-ni II

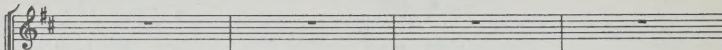
V-la

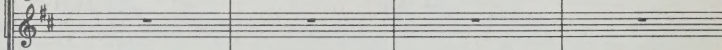
V-c.

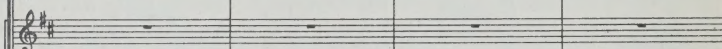
C-b.

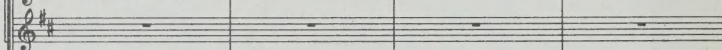
div. unis. div. unis.

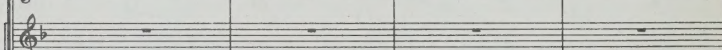
The musical score is written for a full orchestra and string ensemble. The top system (measures 125-128) features woodwinds and brass. The Piccolo, Flute, Oboe, Clarinet, and Bass Clarinet parts have a melodic line with a forte (ff) dynamic and a 'div.' (divisi) marking. The Bassoon part has a similar line with a 'div.' marking. The Cor Anglais, Trumpet, and Trombone parts have a more rhythmic line. The Trumpet and Tuba part has a 'div.' marking. The Timpani part has a 'div.' marking. The bottom system (measures 125-128) features strings. The Violin I and Violin II parts have a melodic line with a 'div.' marking. The Viola, Violoncello, and Contrabass parts have a more rhythmic line. The Violoncello and Contrabass parts have a 'div.' marking. The score is in 2/4 time and G major.

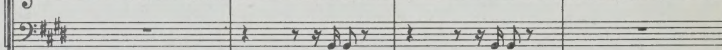
Picc. 

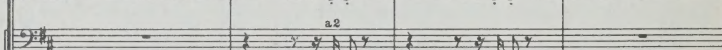
 Fl. 

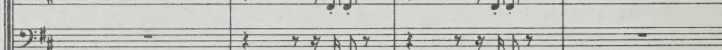
 Ob. 

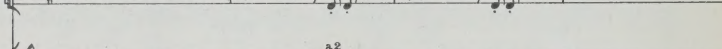
 Cl. 

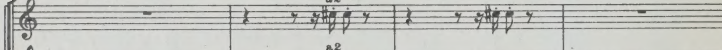
 Cl. b. 

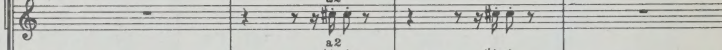
 Fag. 

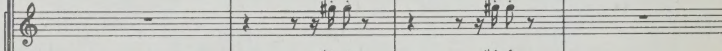
 Cor. 

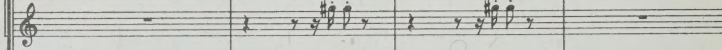
 Tr-be 

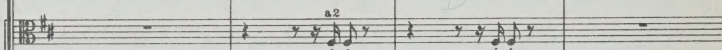
 Tr-ni
e
Tuba 

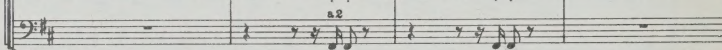
 Timp. 

 V-ni I 

 V-ni II 

 V-le 

 V-c. 

 C-b. 

Musical score for a symphony orchestra, page 154. The score is written for a full orchestra, including woodwinds, brass, and strings. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into two systems. The first system contains staves for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone/Tuba, and Timpani. The second system contains staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and brass are mostly resting, while the strings are playing a rhythmic pattern of eighth notes.

accelerando

Picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

accelerando

V-n I

V-n II

V-le

V-c.

C-b.

126 Allegro $\text{♩} = 168$

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-bo
 Tr-ni
 Tuba
 T-ro

a2
 a2
 a2
 solo

126 Allegro $\text{♩} = 168$

V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

v
 v

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr. b.
 Tr. ni
 Tuba
 T. ro
 V. ni I
 V. ni II
 V. le
 V. c.
 C. b.

127

Picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr. ba

Tr. ni

Tuba

T. ro

V. ni I

V. ni II

V. le

V. c.

C. b.

127

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr. ba
 Tr. ni
 e
 Tuba
 V-ni I
 V-ni II
 V-la
 V-c.
 C. b.

Musical score for page 159, featuring woodwinds, brass, and strings. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments have more melodic lines. Dynamics include forte (f), piano (p), and sforzando (sf). Performance instructions like "a2 soli" and "ff espr." are present.

128

Picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

a2 sole
sola
a2 soli
III solo
ff

128

V-ni I

V-ni II

V-le

V-c.

C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-bu
 Tr-ni
 Tuba
 Timp.
 T-ro
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

The score is written for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass section (Coronet, Trumpet, Trombone, Trumpet, Tuba, Timpani, Snare Drum) are shown in the upper staves. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is shown in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The woodwinds and brass play a melodic line with eighth and sixteenth notes, while the strings provide a rhythmic accompaniment.

129

Picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr. b.

Tr. ni

Tuba

Timp.

T. ro

V. ni I

V. ni II

V. le

V. c.

C. b.

pizz.

130

Picc. *f* *a2*

Fl. *f* *a2*

Ob. *f* *a2*

Cl. *f* *a2*

Cl. b.

Fag.

Cor. *f* *a2* III

Tr-be

Tr-ni
e
Tuba

T-ro solo

130

V-nl I

V-nl II

V-le

V-c.

C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-ba
 Tr-ni
 Tuba
 Timp.
 V-nl I
 V-nl II
 V-le
 V-c.
 C-b.

The musical score is written for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Cor, Trumpet, Trombone, Tuba, and Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in G major (one sharp) and 4/4 time. The woodwinds and strings are playing active parts, while the brass and timpani are mostly silent. The score is written for a full orchestra with multiple staves for each section.

131

Picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

131

V-ni I

V-ni II

V-la

V-c.

C-b.

arco

The musical score for page 165, measures 131-132, is presented in a standard orchestral format. The key signature is one sharp (F#), and the time signature is 4/4. The score includes parts for the following instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 131-132 show a complex orchestral passage with various dynamics and articulations. The Piccolo, Flute, Oboe, and Clarinet parts feature rapid sixteenth-note passages. The Bassoon and Bass parts have a more sustained, rhythmic accompaniment. The strings play a steady eighth-note pattern. The woodwinds and strings enter in measure 132 with a new melodic line. Dynamics include *ff* (fortissimo) and *arco* (arco). Articulations include accents and slurs.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

a2
 a2
 a2
 a2
 a2
 solo

132

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.

132

V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

133

Picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-ba

Tr-ni
e
Tuba

Timp.

133

V-ni I

V-ni II

V-le

V-c.

C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for measures 170-175. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Cor, Trumpet, Trombone, Trumpet and Tuba, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measures 170-175 show a woodwind entry with Piccolo, Flute, Oboe, and Clarinet playing a melodic line marked 'f' and 'a2'. The strings play a rhythmic accompaniment of eighth notes.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for page 171, measures 1-6. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 1-4 show woodwinds and strings playing a rhythmic pattern. Measures 5-6 show a change in the woodwind parts with 'x' marks above some notes, and the strings continue their pattern. The Trombone part has a 'solo' marking in measure 5.

134

Picc. *a.2*
 Fl. *a.2*
 Ob. *a.2*
 Cl. *a.2*
 Cl.b.
 Fag. *espress.*
 Cor. *espress.*
 Tr-be *espress.*
 Tr-ni *espress.*
 Tuba *espress.*
 Timp. *espress.*
 T-ro
 P-tti

134

V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl.b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 P-ttl
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for a large orchestra, featuring woodwinds, brass, and strings. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

135

Picc.

Fl.

Ob.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

T-ro

F-tti

V-nl I

V-nl II

V-le

V-c.

C-b.

135

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 P-tti
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl.b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 P-ttl

V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Picc. *sf* *espress.*
 Fl. *sf* *espress.*
 Ob. *sf* *espress.*
 Cl. *sf* *espress.*
 Cl.b. *sf* *espress.*
 Fag. *sf* *espress.*
 Cor. *sf* *a2 soli* *espress.*
 Tr-be *sf* *a2 soli* *espress.*
 Tr-ni *sf* *a2 soli* *espress.*
 Tuba *sf* *a2 soli* *espress.*
 Timp. *sf* *espress.*
 T-ro. *sf* *espress.*
 P-tti *sf* *espress.*
 V-ni I *sf* *espress.*
 V-ni II *sf* *espress.*
 V-la *sf* *espress.*
 V-c. *sf* *espress.*
 C-b. *sf* *espress.*

Picc. *a2*
 Fl. *a2*
 Ob.
 Cl. *a2*
 Cl.b.
 Fag. *sf*
 Cor. *a2* *espress.*
 Tr-be *a2* *espress.*
 Tr ni *a2* *espress.*
 Tuba *a2* *espress.*
 Timp.
 T-ro
 P-tti
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b. *sf*

The score is for measures 178-182. The key signature has two sharps (F# and C#). The time signature changes from 4/4 to 3/4 at measure 180. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) play a melodic line with various articulations and dynamics. The brass section (Cor, Trumpet, Trombone, Trumpet in C, Tuba) provides harmonic support, with some parts marked *espress.* and *sf*. The percussion section (Timpani, Snare, Cymbals) has a rhythmic pattern. The strings (Violins I, Violins II, Viola, Violoncello, Contrabass) play a steady accompaniment.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-b
 Tr-nl
 Tuba
 Timp.
 T-ro
 P-ttl
 V-nl I
 V-nl II
 V-le
 V-c.
 C-b.

2346

181

Picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr. be

Tr. ni
e
Tuba

Timp.

T-ro

V-ni I

V-ni II

V-la

V-c.

C. b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr- b.
 Tr- ni
 e
 Tuba
 Timp.
 T- ro
 V- ni I
 V- ni II
 V- la
 V- c.
 C. b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl.b.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Picc.

Fl.

Ob.

Cl.

Cl.b.

Fag.

Cor.

Tr.-bo

Tr.-ni
e
Tuba

Timp.

T.-ro

V.-ni I

V.-ni II

V.-le

V.-c.

C.-b.

Cl.b. muta in Cl. III (B)

Fag. Fag. III muta in C.fag.

Cor.

Tr-be

Tr-ni
e
Tuba

V-ni I *sul G*

V-ni II *sul G*

V-le

V-c.

C-b.

V-ni I

V-ni II

V-le

V-c.

C-b.

piu ff

piu ff

139

V. c.

C. b.

V. c.

C. b.

140

V. ni I

ff marcatisissimo

V. ni II

ff marcatisissimo

div.

V. le

ff marcatisissimo

V. c.

ff

C. b.

V. ni I

V. ni II

V. le

V. c.

C. b.

Cor.

V. ni I

V. ni II

V. le

V. c.

C. b.

141

V-ni I

V-ni II

V-le

V-c.

C-b.

V-ni I

V-ni II

V-le

V-c.

C-b.

Fag.

Cor.

V-ni I

V-ni II

V-le

V-c.

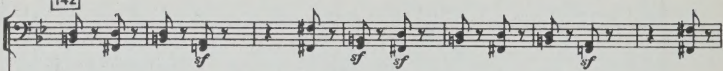
C-b.

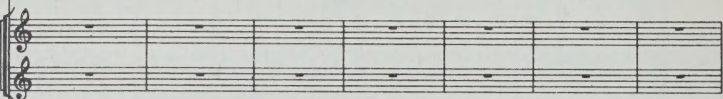
sul G al $\diamond$

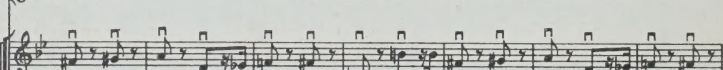
unis.

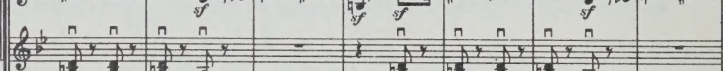
div.

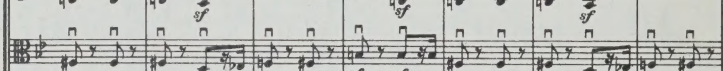
142

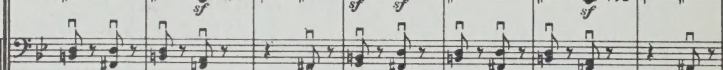
Fag. 

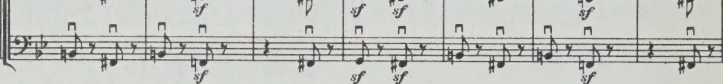
 Cor. 

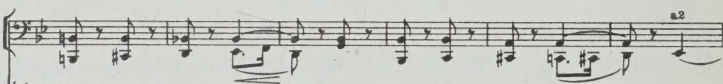
 V-ni I 

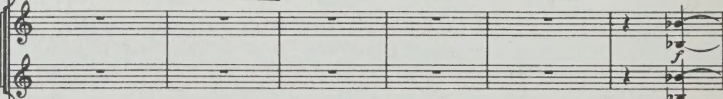
 V-ni II 

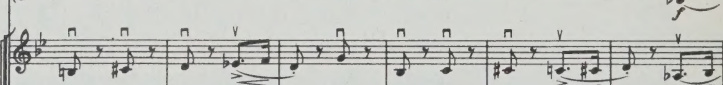
 V-le 

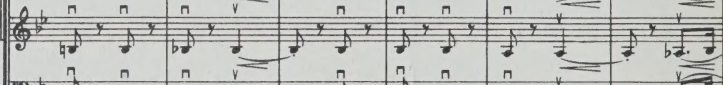
 V.c. 

 C-b. 

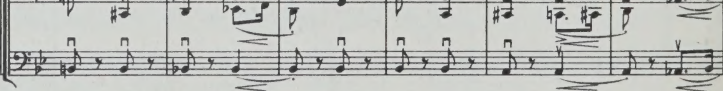
Fag. 

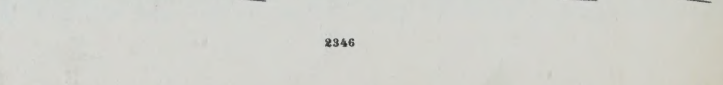
 Cor. 

 V-ni I 

 V-ni II 

 V-le 

 V.c. 

 C-b. 

Fag. ^{a2}

Cor.

Timp.

V-ni I

V-ni II

V-le

V.c. *div.* *unite.*

C-b.

Fag. 143

Cor. *soli*

Timp.

V-ni I

V-ni II

V-le

V.c.

C-b.

Ob. *f* *espress.* a2

Cl. (B) *f* *espress.* a2

Cor. *f* *espress.* a2

Timp. *mf* *mf*

V-ni I *pizz.*

V-ni II *pizz.*

V-le *pizz.*

V-c. *pizz.*

C-b. *pizz.*

Ob. 144

Cl. 144

Cor. 144

V-ni I *arco*

V-ni II *arco*

V-le *arco*

V-c. *arco*

C-b. *arco*

Ob.

Cl.

Cor.

V-ni I

V-ni II

V-le

V-c.

C-b.

Picc.

Fl.

Ob.

Cl.

Cor.

V-ni I

V-ni II

V-le

V-c.

C-b.

pizz.

arco

a2

145

Picc.

Fl.

Ob.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

mf

145

V-ni I

V-ni II

V-le

V-c.

C-b.

pizz.

pizz.

pizz.

pizz.

pizz.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C.fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for page 193, featuring woodwinds, brass, and strings. The score is in 2/4 time with a key signature of one flat. The woodwinds (Piccolo, Flute, Oboe, Clarinet) play a melodic line with slurs and accents. The brass (Cor, Tr-bone, Tr-ni, Tuba, Timp) provides harmonic support. The strings (V-ni I, V-ni II, V-le, V-c., C-b.) play a rhythmic pattern. The Tr-bone part includes a 'sole' section starting at measure 10.

146

Picc. Fl. Ob. Cl. Fag. C. fag.

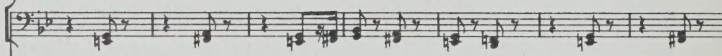
Cor. Tr. bc Tr. ni e Tuba Timp.

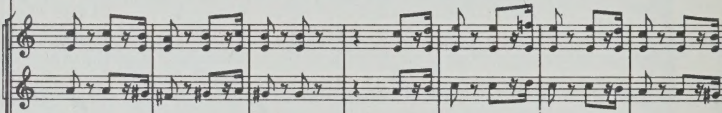
146

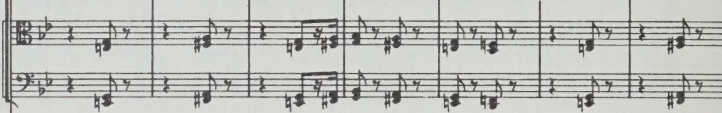
V. ni I V. ni II V. le V. c. C. b.

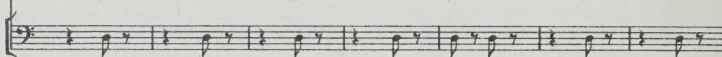
arco
f
espress.
div. arco
f
espress.
arco
f
espress.
arco
f
espress.
arco
f

[illegible]

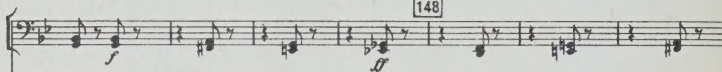
Fag. 

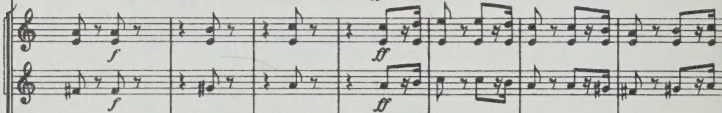
Tr-be 

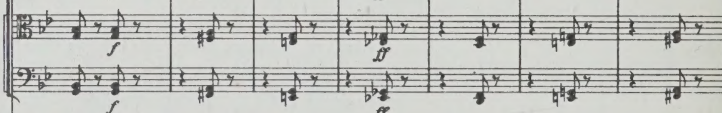
Tr-ni
e Tuba 

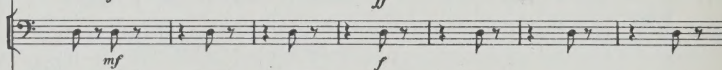
Timp. 

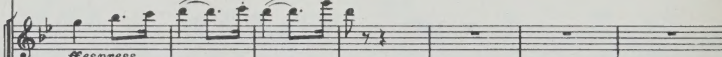
148

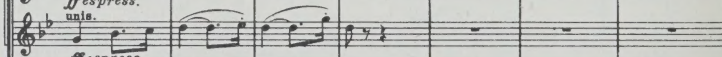
Fag. 

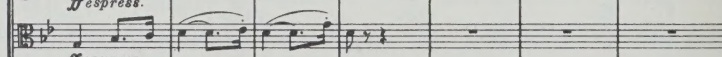
Tr-be 

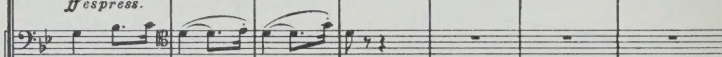
Tr-ni
e Tuba 

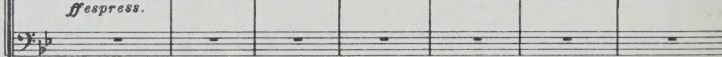
Timp. 

V-ni I 

V-ni II 

V-le 

V-c. 

C-b. 

Fag.

 Tr-be

 Tr-ni

 Tuba

 Timp.

 V-ni I

 V-ni II

 V-le

 V-c.

mf

Fag.

 Tr-be

 Tr-ni

 Tuba

 Timp.

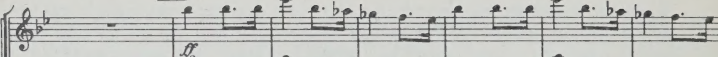
 V-ni I

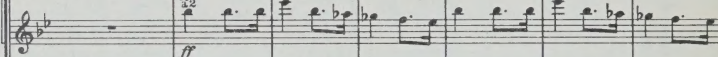
 V-ni II

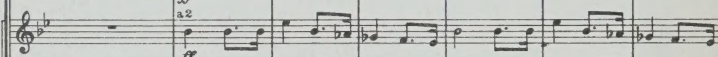
 V-le

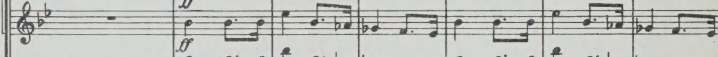
 V-c.

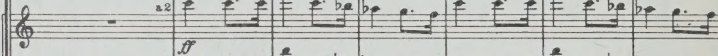
149

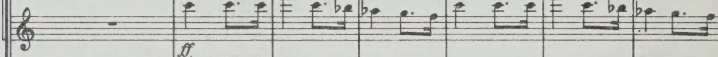
Picc.  *ff*

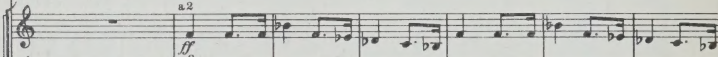
Fl.  *ff*

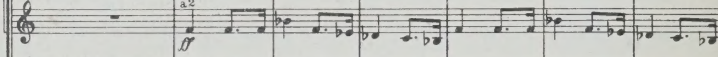
Ob.  *ff*

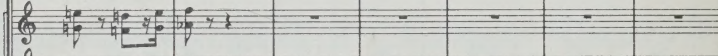
Cl.  *ff*

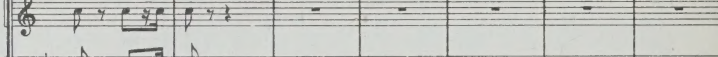
Fag.  *ff*

C. fag.  *ff*

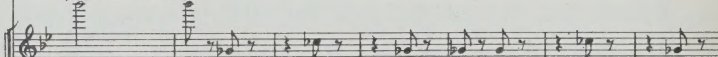
Cor.  *ff*

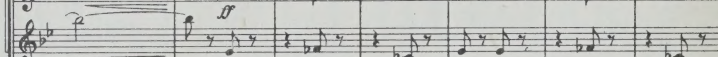
Tr-be  *ff*

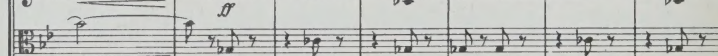
Tr-ni
e
Tuba  *ff*

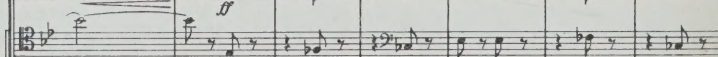
Timp.  *ff*

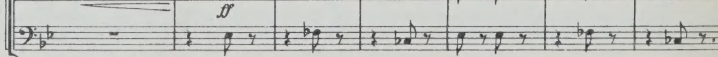
149

V-ni I  *ff*

V-ni II  *ff*

V-le  *ff*

V-c.  *ff*

Cb.  *ff*

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C.fag.
 Cor.
 Tr-be
 Tr-nl
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

This musical score page, numbered 199, contains staves for various instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet (B-flat), Trombone (B-flat), Tuba, and Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key with one flat (B-flat) and a common time signature. The woodwinds and strings are active throughout the page, while the brass instruments (except for the Cor Anglais) are mostly silent, indicated by whole rests.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-nl
 Tuba
 Timp.
 V-nl I
 V-nl II
 V-le
 V-c.
 C-b.

The musical score is written for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais) and brass section (Trumpet, Trombone, Trumpet, Tuba, Timpani) are in the upper staves. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 12 measures. The woodwinds and brass play a rhythmic pattern of eighth and sixteenth notes. The strings play a simple harmonic accompaniment.

[illegible]

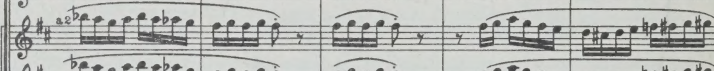
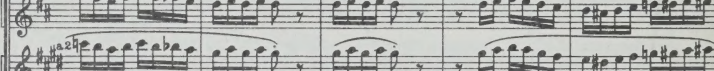
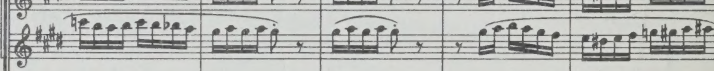
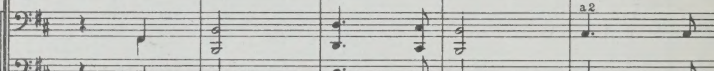
Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr. ni
 e
 Tuba
 Timp.
 V-nl I
 V-nl II
 V-le
 V-c.
 C-b.

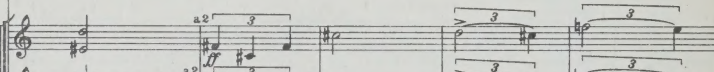
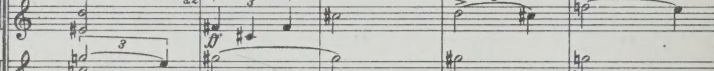
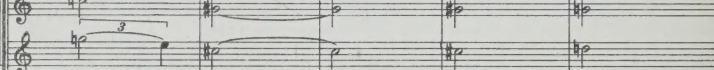
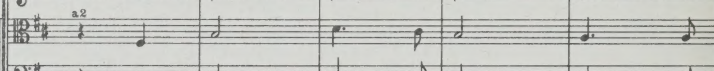
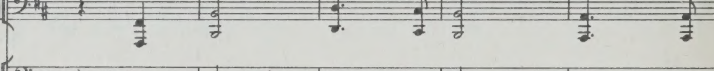
[illegible]

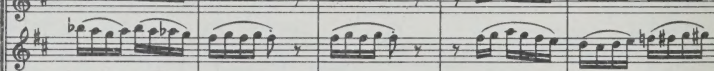
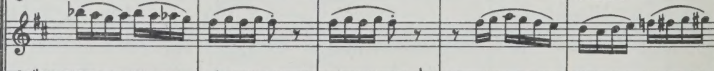
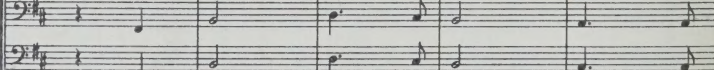
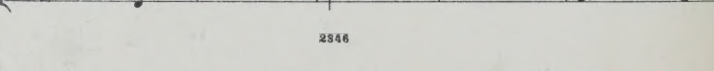
Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr. ba
 Tr. ni
 e
 Tuba
 Timp.
 V. ni I
 V. ni II
 V. le
 V. c.
 C. b.

Musical score for page 205, featuring various orchestral instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in G major and 2/4 time, with five measures per system. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support with triplets and sustained notes.

Picc. 
 Fl. 
 Ob. 
 Cl. 
 Fag. 
 C. fag. 

Cor. 
 Tr. be 
 Tr. ni 
 Tuba 
 Timp. 

V-ni I 
 V-ni II 
 V-la 
 V-c. 
 C-b. 

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-le
 V.c.
 C-b.

This page of the musical score, numbered 207, contains staves for the following instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Tuba, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

This image shows a page of a musical score, likely from a symphony, featuring various instruments. The score is written in G major (one sharp) and 2/4 time. The instruments listed on the left are:

- Picc.
- Fl.
- Ob.
- Cl.
- Fag.
- C. fag.
- Cor.
- Tr-be
- Tr-ni e Tuba
- Timp.
- Tro
- V-ni I
- V-ni II
- V-le
- V-c.
- C-b.

The score consists of measures 1 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom of the page shows the beginning of measure 11, which includes a "solo" marking for the Trombone (Tro).

153

Picc.

Fl.

Ob.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

f *espress.*

f *espress.*

a2

153

V-ni I

V-ni II

V-la

V.c.

C-b.

Picc.

Fl.

Ob.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

V-ni I

V-ni II

V-le

V.c.

C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C.fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

154

Picc.

Fl.

Ob.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

154

V-ni I

V-ni II

V-le

V.c.

C.b.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 V-ni I
 V-ni II
 V-le
 V.c.
 C.b.

a 2
 a 2
 a 2
 a 2
 a 2
 a 2
 solo
 f

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 V-ni I
 V-ni II
 V-lo
 V-c.
 C-b.

The musical score is arranged in two systems. The first system includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The second system includes Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, and Snare Drum. The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations, including triplets, rests, and dynamic markings.

155

Picc.

Fl.

Ob.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

155

V-ni I

V-ni II

V-le

V-c.

C-b.

Pico.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for orchestra and strings, page 217. The score is arranged in a two-system format. The first system includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, and Tom-tom) and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The second system continues the string parts. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings such as *fp* (fortissimo piano) and *ff* (fortissimo). The key signature has two flats (B-flat and E-flat).

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-b♭
 Tr-ni
 Tuba
 Timp.
 T-ro
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for page 218, featuring various orchestral instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes staves for each instrument with musical notation, including notes, rests, and dynamic markings like "a2" and "a2 sole".

156

Picc.

Fl.

Ob.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

156

V-ni I

V-ni II

V-la

V-c.

C-b.

This is a page from a musical score, likely for a symphony, featuring various instruments. The page is numbered 157 in the top right corner. The instruments listed on the left are: Picc., Fl., Ob., Cl., Fag., C. fag., Cor., Tr-be, Tr-ni e Tuba, Timp., T-ro, V-ni I, V-ni II, V-lo, V-c., and C-b. The score includes dynamic markings such as *ff espr* and *ten.*, and a rehearsal mark 157. The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

This page contains a musical score for 18 instruments. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and string section (Violins I & II, Viola, Violoncello, Contrabass) are in the upper system. The brass section (Cor Anglais, Trumpets, Trombones, Trumpets, Tuba, Timpani) is in the middle system. The woodwinds and strings play melodic lines with various ornaments and trills. The brass section provides harmonic support with sustained notes and rhythmic patterns. The score is written in a key with two flats and a 4/4 time signature.

Picc. *ff espr.*
 Fl. *a 2*
 Ob. *a 2*
 Cl. *a 2*
 Fag. *a 2*
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e Tuba *a 2*
 Timp.
 V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

158

Picc.

Fl.

Ob.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

158

V-ni I

V-ni II

V-la

V-c.

C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

159 Moderato $\text{♩} = 72$

Picc. *fff espr.*
 Fl. *fff espr.*
 Ob. *fff espr.*
 Cl. *fff espr.*
 Fag. *fff espr.*
 C.fag. *fff espr.*
 Cor. *fff espr.*
 Tr-be *fff espr.*
 Tr-ni
e
Tuba *fff espr.*
 Timp. *fff espr.*
 T-ro
P-ttl *fff espr.*

159 Moderato $\text{♩} = 72$

V-ni I *fff espr.*
 V-ni II *fff espr.*
 V-lo *fff espr.*
 V.c. *fff espr.*
 C.b. *fff espr.*

This image shows a page from a musical score, likely for a symphony. The score is written in 4/4 time and includes various instruments. The instruments listed on the left are: Picc., Fl., Ob., Cl., Fag., C. fag., Cor., Tr-be, Tr-ni, Tuba, Timp., T-ro, P. tti, V-ni I, V-ni II, V-le, V-c., and C-b. The score is written in 4/4 time and includes dynamic markings like 'a2'. The page is numbered 100 at the bottom right.

160

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 P-tti

160

V-ni I
 V-ni II
 V-le
 V-e.
 C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C.fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 P-tti
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

161

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 P-tti
 V-nl I
 V-nl II
 V-le
 V-c.
 C-b.

This is a page from a musical score, likely for a symphony. The score is written in 2/4 time and includes dynamic markings such as *a2* and *f*. The instruments listed on the left are:

- Picc.
- Fl.
- Ob.
- Cl.
- Fag.
- C. fag.
- Cor.
- Tr-be
- Tr-ni
- Tuba
- Timp.
- T-ro
- P-tti
- V-ni I
- V-ni II
- V-le
- V-c.
- C-b.

The score is written in 2/4 time and includes dynamic markings like *a2* and *f*. The instruments listed on the left are:

- Picc.
- Fl.
- Ob.
- Cl.
- Fag.
- C. fag.
- Cor.
- Tr-be
- Tr-ni
- Tuba
- Timp.
- T-ro
- P-tti
- V-ni I
- V-ni II
- V-le
- V-c.
- C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 P-tti
 V-ni I
 V-ni II
 V-le
 V-co
 C-b.

Ob. III muta
 in C. ingl.
 Cl. III muta
 in Cl. B
 a2
 a2
 con sord.
 div.
 pp
 con sord.
 div.
 pp
 con sord.
 div.
 pp
 con sord.
 div.
 pp
 con sord.
 div.
 pp
 con sord.
 div.
 pp

Adagio ♩ = 106

162

C. ingl.

T-ro
P-ttl
Cassa
T-tam

Arpe

V-ni I
V-ni II
V-le
V-c.
C-b.

163

C. ingl.

*p espress.
maestoso*

Arpe

V-ni I
V-ni II
V-le
V-c.
C-b.

C. ingl.

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

sempre p

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

164

C. ingl.

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

morendo

p

cresc.

sempre p

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

165

ten.

C. ingl.

mf *pp* *pp*

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

unis. pizz.
p
unis. pizz.
p
unis. pizz.
p
unis. pizz.
p
unis. pizz.
p

C. ingl.

con sord.

Cor.

p *III con sord.* *p*

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

166

C. ingl. *p*

Cor. *p* III *p* IV con sord. *p*

Arpe

V-ni I

V-ni II

V-le *p*

V-c.

C-b.

C. ingl. *cresc.* *mf* *p*

Cor. *p* *p* *p*

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

167 Allegro $\text{♩} = 176$

rit. b_2 b_2 C. ingl. muta in Ob. III

C. ingl. *pp*

Cl. b.

Fag. *f* *p* *f* *p*

C. fag. *f* *p* *f* *p*

Cor. *pp* *pp*

Timp. *mf* *p* *mf* *p*

Cassa *mf* *p* *mf* *p*

T-tam *mf* *mf*

Arpe *f*

rit. 167 Allegro $\text{♩} = 176$

V-nl I *pp*

V-nl II *pp*

V-le *pp*

V-c. *pp* senza sord. *f* *f*

C-b. *pp* *f* *f*

Cl. b. *solo* *f*

Timp. *sfz*

Cassa *sfz*

T-tam *mf*

Arpe *f*

V-c. *arco* *div.* *pizz.*

C-b. *arco* *div.* *pizz.* *f*

Cl. b. *f*

Timp. *sfz*

Cassa *sfz*

T-tam *mf*

Arpe *f*

V-c. *arco* *div.* *pizz.*

C-b. *arco* *div.* *pizz.* *f*

168

Fl.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Cassa

T-tam

Arpe

168

V-ni I

V-ni II

V-le

V-c.

C-b.

non div.
pizz.

unis.
pizz.

169

Fl. *f*

Ob.

Cl. *f*

Cl. b. *f*

Fag. *f*

C. fag. *f*

Cor.

Tr-be

Tr-ni

Timp. *sf*

Cassa *sf*

T-tam *mf*

Arpe *f*

169

V-ni I

V-ni II

V-le

V-c. *f*

C-b. *f*

Fl. *a2* *f* *a2* *f*

Ob. *a2* *f* *a2* *f*

Cl. *a2* *f* *a2* *f*

Cl. b. *f* *f* *f* *f*

Fag. *f* *f* *f* *f*

C. fag. *f* *f* *f* *f*

Cor.

Tr-be

Tr-ni

Timp. *p* *sf* *sf* *p*

Cassa *p* *sf* *sf* *p*

T-tam *p* *mf* *mf* *p*

Arpe *p* *f* *f* *p*

V-ni I

V-ni II

V-le

V.c. *f* *f* *f* *f*

C. b. *f* *f* *f* *f*

[illegible]

Fl. *a2* *cresc.*

Ob. *a2* *cresc.*

Cl. *a2* *cresc.*

Cl. b.

Fag.

C. fag.

Cor. I *f espr. maestoso*
II. III. IV senza sord. III *f espr. maestoso*
f espr. maestoso

Tr. be

Tr. ni

Timp.

Cassa

T-tam

Arpe

V. ni I

V. ni II

V. le

V. c.

C. b.

171

Fl.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr. be

Tr. ni

Timp.

Cassa

T-tam

Arpe

V. ni I

V. ni II

V. le

V. c.

C. b.

Fl. *a²*
 Ob. *a²*
 Cl. *a²*
 Cl. b.
 Fag.
 C. fag.
 Cor. I
 Cor. III
 Tr-be
 Tr-ni
 Timp.
 Cassa
 T-tam
 Arpe
 V-ni I
 V-ni II
 V-le
 V-c.
 C.b.

The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet in C, Clarinet in B-flat, Bassoon, and Contrabassoon) plays a melodic line with triplets and slurs. The brass section (Cor Anglais I and III, Trumpet in B-flat, Trombone in C, and Contrabass) provides harmonic support. The percussion section (Timpani, Cymbals, and Tom-tom) plays a rhythmic pattern. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a steady accompaniment. The score is in 3/4 time and features a key signature of one flat (B-flat).

Fl.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni

Timp.

Cassa

T-tam

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

Fl.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr. be

Tr. ni

Timp.

Cassa

T-tam

Arpe

V. ni I

V. ni II

V. le

V. c.

C. b.

Fl.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni

Timp.

Cassa

T-tam

Arpe

V-ni I

V-ni II

V-le

V. c.

C. b.

Detailed description: This is a page of a musical score, page 247. It contains staves for various instruments. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) are playing melodic lines with many triplets. The brass section (Cor, Tr-be, Tr-ni) has some sustained notes and rests. The percussion section (Timp, Cassa, T-tam) has rhythmic patterns. The strings (V-ni I, V-ni II, V-le, V. c., C. b.) are mostly resting, with some activity in the lower strings starting in measure 249. The score is written in a key with two flats and a 3/4 time signature.

173

Fl. *f espr. maestoso*

Ob. *f espr. maestoso*

Cl. *f espr. maestoso*

Cl. b. *f espr. maestoso*

Fag. *f espr. maestoso*

C-fag. *f espr. maestoso*

Cor. *f espr. maestoso*

Tr-be *f espr. maestoso*

Timp. *mf*

Cassa

T-tam

Arpe

V-ni I *f arco*

V-ni II *f arco*

V-le *f arco*

V-c. *f arco*

C-b. *f*

173

This page of a musical score is for a symphony, likely in D major, 4/4 time. It features a large ensemble of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Fagotto) and brass (Cor, Tromba) sections are marked with 'cresc.' (crescendo) and 'a2' (second ending). The strings (Violini I, Violini II, Viola, Violoncello, Contrabbasso) are playing a rhythmic pattern of eighth notes, with some measures marked with '3' (triplets). The percussion (Timpani, Cassa, T-tam) is also present, with the Cassa and T-tam marked with 'mf' (mezzo-forte). The Arpa (Harp) is playing a sustained chord. The score is written in a standard musical notation with various dynamic markings and articulation symbols.

Fl.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Timp.

Cassa

T-tam

Sil.

Arpe

V-nl I

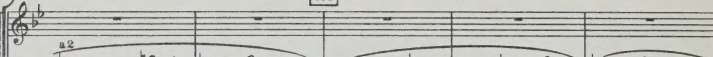
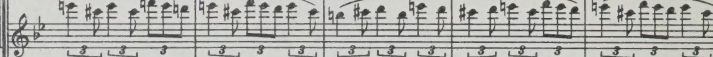
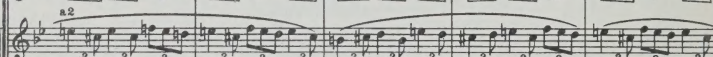
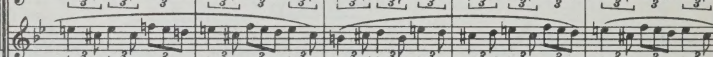
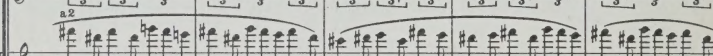
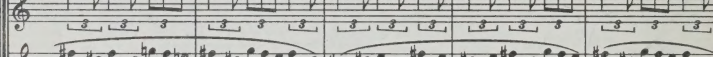
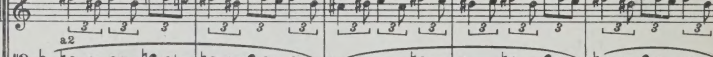
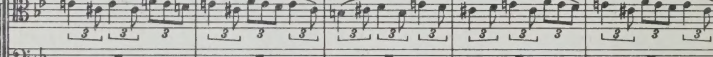
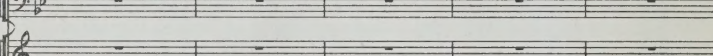
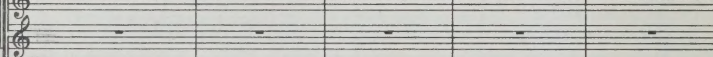
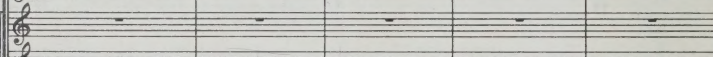
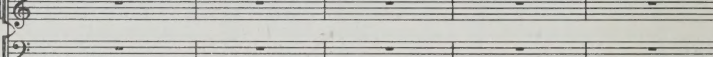
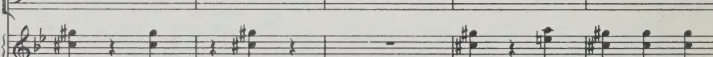
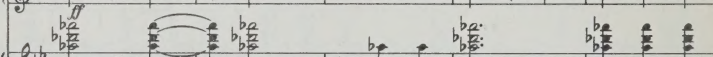
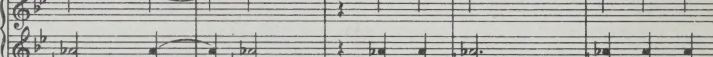
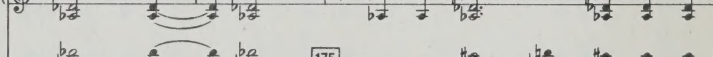
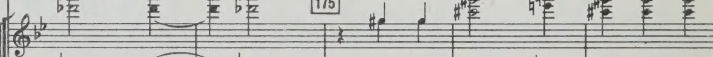
V-nl II

V-le

V-c.

C.b.

The musical score is for page 251 and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C. fag.), Cor Anglais (Cor.), Trumpet in B-flat (Tr-be), Timpani (Timp.), Cassa (Cassa), T-tam (T-tam), Sil. (Sil.), Arpe (Arpe), Violin I (V-nl I), Violin II (V-nl II), Viola (V-le), Violoncello (V-c.), and Contrabass (C.b.). The woodwind section is highly active with complex rhythmic patterns, while the brass and string sections provide harmonic support with sustained notes and chords.

Picc. 
 Fl. 
 Ob. 
 Cl. 
 Cl. b. 
 Fag. 
 C. fag. 
 Cor. 
 Tr-be 
 Timp. 
 Sil. 
 Arpo 
 V-ni I 
 V-ni II 
 V-le 
 V-c. 
 C-b. 

Musical score for a symphony orchestra, page 252. The score is in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The tempo is marked "Allegro". The score is for measures 175-180. The instruments listed are Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Timpani, Snare Drum, Arpa (Harp), Violins I, Violins II, Violas, Cellos, and Double Basses. The score includes various musical notations such as notes, rests, slurs, and triplets.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr. ba.
 Timp.
 Sil.
 Arpe.
 V-nl I
 V-nl II
 V-le
 V-c.
 C-b.

Musical score for page 253, featuring woodwinds, brass, and strings. The score is in 2/4 time with a key signature of two flats. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) play a melodic line with triplets. The brass (Cor, Trumpet, Trombone, Timp, Snare, Cymbal) are mostly silent. The strings (Violins I & II, Viola, Cello, Double Bass) play a harmonic accompaniment with triplets and crescendos.

Picc. *ff* *espr.*
 Fl. *ff* *espr.*
 Ob. *ff* *espr.*
 Cl. *ff* *espr.*
 Cl. b. *ff* *espr.*
 Fag. *ff* *espr.*
 C. fag. *ff* *espr.*
 Cor. *ff* *espr.*
 Tr-be *ff* *espr.*
 Tr-ni *ff* *espr.*
 Tuba *ff* *espr.*
 Timp. *ff* *espr.*
 T-ro *ff* *espr.*
 T-tam *ff* *espr.*
 Sil.
 C-ne
 Arpe
 V-ni I *ff* *espr.*
 V-ni II *ff* *espr.*
 V-le *ff* *espr.*
 V-c. *ff* *espr.*
 C-b. *ff* *espr.*

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 T-tam
 C-ne
 V-ni I
 V-ni II
 V-le
 V.c.
 C.b.

The musical score is written for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes Cornet, Trumpet, Trombone, Trumpet in C, Tuba, and Snare Drum. The percussion section includes Timpani, Tom-tom, and Cymbal. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr. b.
 Tr. ni
 Tuba
 Timp.
 T. ro
 T. tam
 C. no
 V. ni I
 V. ni II
 V. la
 V. c.
 C. b.

177
 178
 179
 180

div.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr. b.
 Tr. ni
 Tuba
 Timp.
 T. ro
 T. tam
 C. ne
 V. ni I
 V. ni II
 V. le
 V. c.
 C. b.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Cl.b. (Bass Clarinet), Fag. (Bassoon), C.fag. (Contrabassoon), Cor. (Cor Anglais), Tr-be (Trumpet), Tr-ni (Trombone), Tuba, Timp. (Timpani), T-ro (Snare Drum), T-tam (Cymbals), C-ne (Cymbals), V-ni I (Violin I), V-ni II (Violin II), V-la (Viola), V-c. (Violoncello), and C-b. (Double Bass). The score is in 2/4 time and features a key signature of one flat (B-flat). The music is written in a standard musical notation with various dynamics and articulations. The page is numbered 10 in the bottom right corner.

178

Picc.

Fl.

Ob.

Cl.

Cl.b.

Fag.

C.fag.

Cor.

Tr-be

Tr-nl
Tuba

Timp.

Tr-lo

T-ro

P.ttl

T-tam

C-ne

178

V-nl I

V-nl II

V-le

V-c.

C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-ba
 Tr-ni
 Tuba
 Timp.
 Tr-lo
 Tr-ro
 P-tti
 T-tam
 C-ne
 V-ni I
 V-ni II
 V-la
 V-c.
 C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 Tr-lo
 T-ro
 P-ttl
 T-tam
 C-ne
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

179
 179

Picc.
 Fl. a2
 Ob.
 Cl. a2
 Cl. b.
 Fag.
 C.fag.
 Cor.
 Tr. b.
 Tr. ni
 Tuba
 Timp.
 T-ro
 P-tti
 T-tam
 C-ne
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr- ba
 Tr- ni
 Tuba
 Timp.
 T- ro
 P- tti
 T- tam
 C- ne
 V- ni I
 V- ni II
 V- lo
 V- c.
 C- b.

The musical score is arranged in a system of staves. The instruments are listed on the left, and the corresponding musical notation is on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments are grouped into woodwinds, brass, percussion, and strings. The woodwinds include Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The brass instruments include Cor, Trumpet, Trombone, Trumpet and Tuba, and C- ne. The percussion instruments include Timp., T- ro, P- tti, and T- tam. The strings include V- ni I, V- ni II, V- lo, V- c., and C- b.

Fl. a_2

Ob. a_2

Cl. a_2

Cl. b.

Fag. a_2

C. fag.

Cor.

Tr. b.

Tr. ni a_2

Tuba a_2

Timp.

T-ro

P-tti

Cassa

T-tam

C-ne

V-ni I

V-ni II

V-le

V-c.

C-b.

Fl.

Ob.

Cl.

Cl.b.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-ro

P.ttl

Cassa

T.tam

C-ne

V-nl I

V-nl II

V-le

V.c.

C.b.

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